THE Dublishers' Weekly,

The American BOOK TRADE JOURNAL

VOL. CXIII

NEW YORK, JUNE 2, 1928

No. 22

Already 60,000 in England

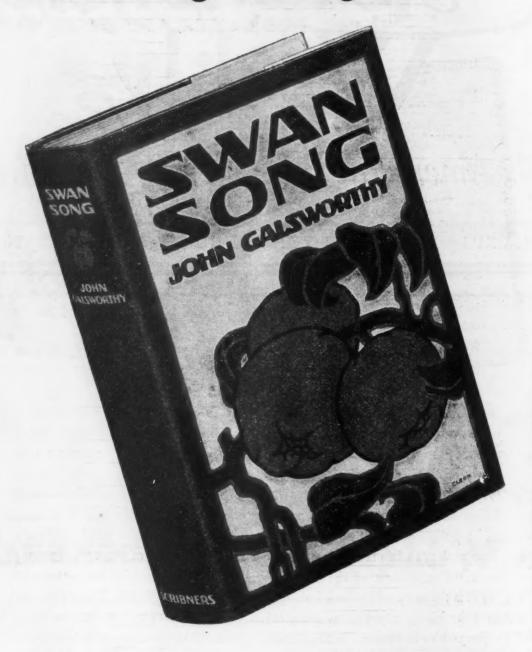
JUST published in England, THE AGE OF REASON, by Philip Gibbs has already sold 60,000 copies. It is the most timely of all his novels, and looks like the most talked of book of the year. There are six good reasons why it will top the American lists, beginning June 29th: (1) It's the biggest Gibbs since "The Middle of the Road". (2) It is the story of Hesketh Jerningham the biologist, who was going to replace faith with reason—who ignored the human element. (3) It is the story of Viola, his daughter, the lovely pagan who excused everything by saying, "I am what I am because of the Mendelian laws of heredity." (4) It is the story of Richard Halliday, who dared to believe in God.

(5) It is the story of Margaret, daughter of a clergyman and wife of a scientist, who tried to reconcile all with love. (6) Dramatic and human, this is a novel about all of us—about human hearts in the age of reason, when men with the minds of beasts have the power of gods. (\$2.00)

Have you noticed the reviews of Kai Lung Unrolls His Mat, by Ernest Bramah? They're the most extraordinary we've seen this year, and their enthusiasm is pushing Kai Lung into the fast-selling class of Ashenden, Coningsby Dawson's Pilgrims of the Impossible, Wintersmoon, The Fox Woman, Tammany Hall, Count Luckner, and Lawrence and the Arabian Adventure.

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BOOK DEALERS have four more weeks in which they may enter their orders for the first three volumes in the World Today Bookshelf and be billed at the price of two. This is strictly an introductory offer and will not be made again.

Send our nearest branch office today an order for Economic Institutions by Willard L. Thorp, Economic History of the United States by Harold Underwood Faulkner, and The Living Constitution by Howard Lee McBain, and you will be billed for \$3.00, less regular trade discounts. This offer applies on any number of sets. The regular price of this series is \$1.50 each.

As general publicity is being given this book bargain, and there is certain to be a demand from your customers for the three books on this basis, you will be wise to stock the bookshelf now. And remember that the extra volume will automatically become an asset when the offer to the public expires on July 1.

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THE PICTURE BOOK OF TRAVEL

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Other Titles Preparing

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Each \$2.00



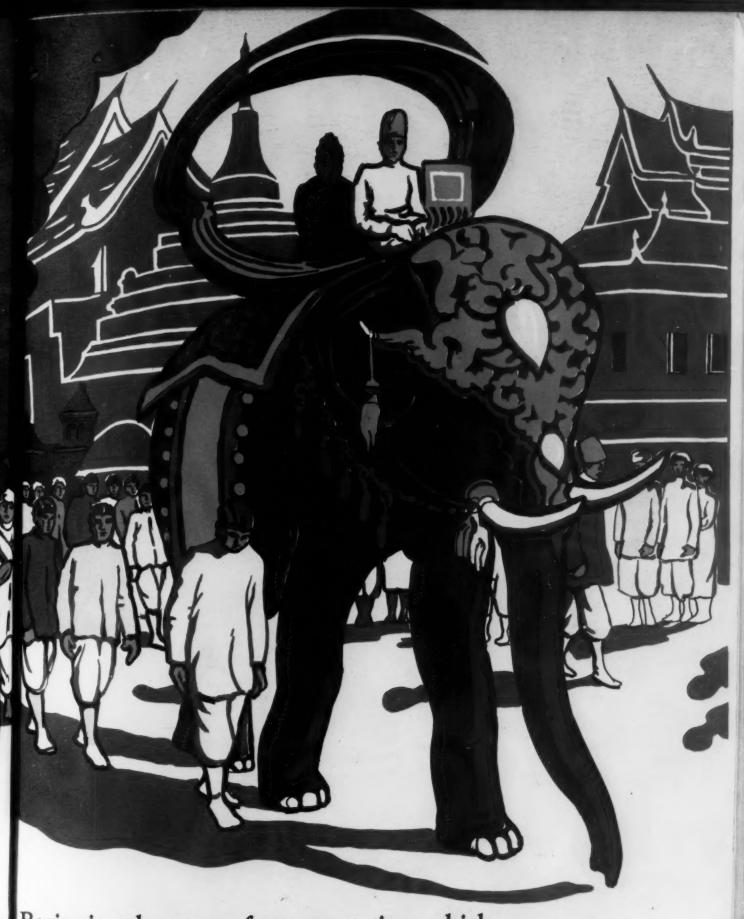
A New Macmillan Title

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THE JERSEY CITY PRINTING COMPANY

JERSEY CITY, N. J.



Beginning the story of transportation, which other picture books will carry on

THE MACMILLAN COMPANY, NEW YORK

Binding by H. WOLFF, New York City

Announcing

SIX NEW TITLES in The Happy Hour Books will be ready at the same time. These gay little books have won the hearts of children and adults all over the country. They are to be found in homes, schools, and libraries. They are represented in the exhibit of the American Institute of Graphic Arts, which is traveling over America with its choice selection of fine bookmaking. The titles of last fall:

The Ugly Duckling

Chicken Little

Wee Willie Winkie

Hansel and Gretel

Humpty Dumpty

Three Little Pigs

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The Steadfast Tin Soldier

The Bremen Band

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The American Book Bindery

Incorporated

406 West 31st Street, New York City

"The Big Catalog Book" Used everywhere

Each year, almost without exception, after the *Publishers' Trade List Annual* is issued and in use, we get letters from half-a-dozen or more publishers, usually the newer concerns, expressing disappointment that their lists were not included.

Needless to say repeated efforts are made in the compilation of the big book to notify every publisher, big or little, of its preparation, but these notices seem to be either overlooked or attention to them postponed until it is TOO LATE.

A casual canvass of the bookstores and public libraries will satisfy any publisher that the Trade List Annual is the most frequently used reference tool in the trade and any list of books not included is at a big disadvantage.

L'Envoi

Preparations for the 1928 volume have now started and we are ready to promptly supply full information on request.

The Publishers Weekly

kly

Good Summer Sales and Profits!

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THE MACY=MASIUS BOOKS: A group of interest= ing and handsomely produced fiction and non=fiction titles, the fall list including works by such writers as Compton Mackenzie, Ferenc Molnar, D. Merejkowski, Henry F. Pringle, H. B. Drake, Mark Van Doren, Herbert Asbury and others.

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The PUBLISHERS' WEEKLY

THE AMERICAN BOOKTRADE JOURNAL

NEW YORK, JUNE 2, 1928

Studying the Booktrade

The Interim Report of the Joint Committee of the Publishers' Association of Great Britain and Ireland and the Associated Booksellers of Great Britain and Ireland

GROUP of English publishers and booksellers came together last year and formed a large joint committee of leaders in the district who have made a careful study of bookselling conditions as they now exist, and presented this study as a preliminary report to the two organizations which they represented, the Publishers' Association of Great Britain and Ireland and the Associated Booksellers of Great Britain and Ireland. Their program was "To consider and report in confidence to their respective executives on the possibilities of greater cooperation between the two associations for the purpose of improving the organization of the trade."

Before proceeding to make new proposals, it was found essential to study present practice, and a subcommittee was appointed to make a critical survey of the existing practices. The work was split into three parts: the first, the practice of getting orders from the public; the second, the filling of these orders, the third, trade organizations and practices.

This Interim Report of the Joint Committee has recently been put in print, and, with the permission of its members, the Publishers' Weekly is printing it in full. The American booktrade will find from this study that English conditions very closely parallel our own, altho varying at several points. Such a study has never been made in this country, and for that reason the report will bear careful reading and the American booktrade will look for-

ward with interest to the further recommendations that grow out of this joint movement.

THE INTERIM REPORT

GETTING ORDERS
Part I

I. Objects of Publicity

To deal effectively with publicity in the booktrade, the objects which such publicity is intended to attain must first be considered. These objects fall into three main divisions:

- (i) To sell the books produced by the publisher.
- (ii) To make the publisher's name known to those who write books.
- (iii) To gratify those who have written books.

As the Joint Committee has been set up to consider the possibilities of greater cooperation between the two trade associations for the purpose of improving the organization of the trade, it is only the first of these three divisions which falls within its scope.

According to the opinions of some book-sellers, a publisher's imprint does not influence the *general* buying public to any great extent, tho it should be a guide to a bookseller, when advising a member of the public; and the value of advertising to the publisher's imprint has therefore not been considered.

It is interesting to note that the requirements of the above-mentioned divisions are, to a certain extent, antagonistic.

For the purpose of selling, variety in presentment, diversity of style, and devices to catch the eye, are most effective.

For making the publisher's name known, uniformity of style is more desirable.

The Committee has not attempted to consider the various types of publicity required for different classes of books, such as educational works, religious works, juveniles, and so forth, as it is of opinion that in this direction every book represents an individual "selling" problem, which must be dealt with separately. Its work has been confined to "selling" publicity in general, and especially to that part of it on which publisher and bookseller can cooperate.

II Cost of Publicity.

The cost of publicity is borne chiefly by the publisher. It is greater in proportion to the business done than formerly, and shows a tendency to increase.

This increase appears to be caused, to a considerable extent, by the fact that the number of books now published in each year is far greater than formerly. Exact statistics for comparison were not available; but a rough estimate, comparing the years 1890 and 1926, shows an increase in the number of books published of about 123 per cent, and of the number of publishers issuing books of about 150 per cent.

It has not been possible to estimate the increase in the reading public over the same The population of the United period. Kingdom increased by about 28½ per cent; but in 1890 the Compulsory Education Act had been in operation for under twenty years, and its effect on the reading public was only just beginning to be felt. If it is remembered that the period between 1890 and 1926 saw the rise of the cheap newspapers and magazines whose circulation now aggregates many millions weekly, it is reasonable to assume that the increase of the reading public is as great as that in the number of books issued, tho the character and buying capacity of that public may have altered.

Books suffer from competition among themselves. The life of a good seller may be brought to a premature close by the appearance of another good seller, consequently a great effort is required to sell a book quickly and before a rival appears.

It has also been suggested that much of the effect of publicity is lost thru the expectation on the part of the general public that the original edition of a book will be followed quickly by a cheap reprint, or by the offer of the original edition secondhand or as a remainder.

Present-day readers insist on having the latest thing in books. Even when they can afford to buy, they borrow; and many will not be satisfied with a book that is even a few months old unless it is being talked about. This also tends to increase the amount of publicity.

The publisher pays for:

- (i) His advertisements in the Press.
- (ii) Review copies.
- (iii) The production of prospectuses.
- (iv) The cost of distribution of prospectuses and lists which he sends direct to the public.
- (v) Travelers calling on the booksellers and otherwise keeping in touch with them between the travelers' visits.
- (vi) Jackets, show-cards, and posters, and their display in some cases.
- (vii) Most of the exhibitions which are held.

The bookseller pays for:

- (i) His own catalogs and lists, less, in some cases, what he can collect from publishers for advertisements.
- (ii) The general lists, such as Books of the Month, Current Literature, etc., which he buys for distribution—the cost of which is often kept low by advertisements paid for by publishers.
- (iii) The cost of distribution of prospectuses and lists which he sends to his customers.
- (iv) Some of the exhibitions and cooperative displays.
- (v) The display of stock and usually of show-cards and posters in his shop.
- (vi) Occasional advertisements in the Press.

Contributions made by the trade to the work of the National Book Council are clearly part of the cost of publicity in the booktrade. It might be possible for a booktrade, better organized than at present, to take over some part of the work now done by the National Book Council, but it

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seems very doubtful whether the booktrade could ever undertake the direct education of the public to desire to read and own books, in the way that the Council can. At present, the contributions to the National Book Council are distributed between publishers and booksellers in the proportion of two to one.

The present distribution of the cost of publicity as between publisher and bookseller is not equitable, and there are many booksellers who might do a great deal more to secure orders. The idea that it is the duty of the publisher to do everything in this direction appears to be prevalent among a very large proportion of the retail booktrade, and if allowed to persist may easily lead to an extension of the sale of books thru channels other than bookshops.

It is felt that many potential sales are lost because the public in small country towns and villages is not aware of the facilities that exist for obtaining all classes of books thru any bookseller, newsagent, or stationer. An attractive show-card stating that any books could be obtained to order should, if widely displayed by the smaller newsagent-bookseller over the country, be of real use in encouraging the distribution of books.

Radio:

The Committee felt that the publicity value of broadcasting could not be ignored. While the B.B.C. will not do anything which it considers to be of the nature of advertising, there is no question that broadcasting by an author, or the reading of, or a reference to, his works over the radio, is of some publicity value.

III Publishers' and Booksellers' Activities.

- (A) METHODS OF REACHING THE PUBLIC.
- (a) Preliminary Announcements in the Press by the Publisher.

The publisher sends from time to time to the Press announcements giving such particulars as are available of the new books which he has in preparation. They are usually identical for papers read by the public and for "trade" papers.

The whole of this form of publicity seems to be irregular and misleading. A preliminary announcement of a book often appears in the Press long before publication, and with no mention of the date of issue.

This leads the public to think that the book has already been published. Further, literary news of this description is of little value to the trade, which would benefit more if a systematic announcement of dates were to form a regular feature of one recognized trade paper. This would do much to remedy the grievances. At the same time, it must be remembered that many preliminary announcements have not as their sole object the sale of the book, and that it is not always possible to give even an approximate date of issue. announcement that a distinguished author has commenced a work which may take him several years to complete is not only an item of "news" interest, but may deter an author of less distinction from embarking on the same task.

(b) Advertisements in the Press.

The methods employed by publishers are:

Direct: That is, by buying so many inches, single or double column, in papers circulating among an interested public.

Indirect: That is, by efforts to get paragraphs, articles, etc., concerning books and authors inserted as "news" items.

Free copies: For purposes of review; perhaps the best Press method of advertising.

The first method has a certainty which the others lack, the second and third depend largely upon the caprice of editors, tho probably the third has the greatest direct effect. Unfortunately, there is no means of accurately checking the results of any Press advertising.

Dailies, weeklies, monthlies, and quarterlies are used at the discretion of the individual publisher, and there are also particular mediums for specialized books.

On the whole, general advertising should be of more use than "particular," because whereas the "particular" public is usually included in the "general," the reverse does not always apply; but "particular" advertisements are likely to produce better results in proportion to their volume, as they are less likely to be overlooked.

Forms of Advertisements.—There are three main forms of newspaper advertisement copy: (1) the "plain list" stating only names of authors and titles; (2) the "am-

plified list" with "blurbs" and quotations from reviews to give greater prominence to each book; (3) the displayed advertisement of an individual book.

Setting up.—Papers vary in skill or care in setting up copy. For papers which pay little attention to this subject additional advertising expense is incurred by making moulds for copy. Many firms consider this expense fully justified, and use special display type for the purpose.

Special Positions.—For firms who advertise frequently in the Press, special positions, where the eye of the habitual reader will easily stray, are of particular value.

As a whole, it may be said that Press advertising is one of the most costly methods of publicity, that publishers are driven thru competition to do more than results justify, and that it is almost impossible to gauge the effect, except negatively.

The bookseller has nothing to do with the publishers' advertisements in the Press, but at certain times of the year or under certain exceptional conditions booksellers insert their own advertisements of books.

(c) Circularizing.

The publishers consider that circularizing is the most effective form of publicity: that the dispatch of circulars to selected addresses is one of the most important services which the bookseller can render towards the distribution of books. But this service is an increasing burden, falling far too much on the shoulders of the publisher, who may be far less able to carry it out effectively than is the bookseller, since he is not in such close contact with the reading public. It appears as if very many booksellers regard publishers as solely responsible for this form of publicity.

Among publishers there undoubtedly exists the feeling that, as a whole, the trade does not respond to the invitations to accept circulars for distribution. In fact, there seems to be a general apathy in this respect—and definite proof was forthcoming

It appears that, altho some booksellers are devoting more attention than formerly to systematic circularizing, only a small number respond to the publishers' offer to send prospectuses to them.

The majority of booksellers appear to consider that the dispatch of prospectuses to

the public—the booksellers' customers—is the business of the publishers, and decline to be bothered with it. No doubt the question of expense in connection with postage is one of considerable importance to small booksellers, but more initiative in seeking orders would bring its reward.

The financial assistance of publishers might sometimes be invited, especially in cases where there is a local interest in a new work, and when selected addresses can be furnished by the bookseller.

Material used for circularizing can be:

(i) A complete catalog supplied by the publisher.

(ii) A section of a publisher's catalog containing books on one subject, such as educational, religious, gardening, etc.

(iii) A prospectus of series of books, selected by authors or subjects—a smaller form of (ii).

(iv) A publisher's House Organ—a periodical publication giving information about his current publications.

(v) Prospectus of single books.(vi) Catalogs prepared or purchased by the bookseller.

This material is used as follows:

(i) The publisher sends out his periodical announcement lists to booksellers and to private buyers on his own mailing list.

(ii) The publisher also sends prospectuses of special books to the above, and/or to a special list, e.g. members of a learned society.

(iii) The bookseller sends prospectuses of special books, supplied by the publisher, to selected or potential customers.

(iv) The bookseller supplies periodical lists, consisting of selected books, printed and distributed by him.

(v) The bookseller distributes Books of the Month, Current Literature, and similar bibliographies.

Certain technical publishers insert in their catalogs the date of the latest edition against the various titles. The opinion was expressed that this practice should become more universal, as its absence often deters would-be purchasers from ordering. Reference to a publisher's catalog is greatly facilitated by a full index with prices.

(This report to be continued next week)

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Interpreting Asia to American Children

Mukerji Wins the Newbery Medal with his "Gay-Neck"

Marion H. Fiery

Head of the Children's Book Department, E. P. Dutton & Company



T is interesting to note that in the last three years, two out of the three books chosen for the Newbery Medal by the Children's Librarian Section of the American Library Association have been books dealing with that fascinating part of the world, the Orient. Altho it was only a coincidence that the best literary contribution should happen to have an international interest in both instances, as the subject naturally has nothing to do with the choice as long as it is an original contribution, it is interesting that it happens to be so. The first one, "Shen of the Sea" by Arthur Bowie Chrisman, tells of China in a series of stories, varied, humorous, well written and constantly interesting. They are much more than a collection of Chinese fairy tales, as they give an insight into the habits, customs and philosophy of this ancient civilization which very often is only acquired by students and historians.

To the Anglo-Saxon, the Oriental is always a little difficult to understand and

his poise and background is a constant source of envy and speculation. Therefore, there is always an attempt to relate the two, and, in the present age, the best way seems to be thru books. This attempt to create an international feeling and understanding thru reading seems to me one of the most important things in the selection of books



Decorations from "Gay-Neck"

for children; books which tell the real everyday life of boys and girls in other countries.

American children especially need more of this kind of reading and one of the most important contributions that Dhan Gopal Mukerji has made to posterity, to my mind, is to make real and absorbing in interest, the village life and animal life of the jungles of India. Children devour "Kari the Elephant" and "Hari the Jungle Lad" and, now, "Gay-Neck," which is the latest winner of the Newbery Medal, just awarded at the Convention of the American Library Association in West Baden, Indi-



One of

Boris Artzybasheff's

black and white

decorations

for

"Gay-Neck, The Pigeon"

ana. The story of a pigeon in India, "Chitra-Griva" by name, which in English means "Gay-Neck," it tells with vividness and dramatic interest the cruelties, struggles and beauty of life in the jungles of India.

Charles Finger writes in a recent letter "Yesterday morning I made a guess, and having made four anticipations that came to pass a few years hence, I feel fairly confident that this guess comes near to being a prediction; a prediction which I made after closing a book that I had read with particular pleasure, entitled "Gay-Neck." Because of this book, the author, Dhan Gopal Mukerji, stands a mighty good chance of being the winner of the Newbery Medal.

"But, let me say, this business of guessing, in this particular case, is not so difficult as it might seem to an outsider, when one knows something of the ways and ideals of those who judge juvenile literature and who pass on its merits, for those ways are most certainly based upon a thoro and particular knowledge of the tastes, the intellectual activities and also the prejudices of young readers. Ninety-nine per cent of the books that were given to children in Mid-Victorian days would be promptly sent, by any modern self-respecting librarian, to the waste-paper bin. And justly so, those who weigh and balance and judge being perfectly aware that children are not fools or simpletons. They know that children see thru trickeries in literature and scorn them; such trickeries as giving human brains to animals. Of such nonsense Mukerji is

never guilty. Instead, he tells a straight tale well. As for interest, I have tested him by the test that counts, that is, the test of reading aloud to a mixed group, not of children alone but with adults present. Nor did I see a yawn, or wriggle, or sign of inattention. He took firm hold, so his pigeon "Gay-Neck" found place in our affections with David Balfour, Robin Hood, and Peter Pan. We found incidents that gripped. Gay-Neck fighting with Hira; Gay-Neck flying to Ghond in war time; Gay-Neck at the Lamasery brought to mind the latter part of Kim's adventures; Gay-Neck and the hawk with "eyes blazing like yellow fire and claws quivering like the tongue of a viper." Hence my idea and prediction about possible honorable recognition of merit in Mukerji's case. We saw, smelt the smell of, heard the sounds of India; we walked and talked with Hindoos who seemed real. That reality



The silhouettes on these two pages are from "Shen of the Sea"

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comes from the fact that Mukerji has a tender spot in his heart for his native land and delights in the pleasures of memory, ... even exaggerating by a sort of idealization in fear that entire justice might not be done. It means, in the case of Mukerji, that his scenes are not of cardboard and lath and painted canvas, like the scenes of a theater . . . He gives you life full and free in the open spaces with youth cleareyed, and straight-limbed, and cleanminded; youth self-reliant, self-disciplined, but never self-conscious. It is youth as youth should be, uninfluenced by ulterior motives, free from entangling webs of con-



Silhouette by Else Hasselriis

vention and prejudices, all for experiment and self-verification.

"And what we gained was a direct enlargment of experiences, that enlargement of experiences when reading books written by explorers, books all freshness and enthusiasm. We came to know new things and strange possibilities—the terror of maneating tigers roaming a village, the devastation of a flood, the way of an elephant herd, the jungle at night.

"But what of the shock of industrialism upon India of to-day, post-war India? What of the clash of ideals? For self-consciousness is fatal to that love which is the expression of the soul; and self-consciousness seems, at present, a fundamental requirement for success in Occidental life,



Dhan Gopal Mukerji

while the expression of the soul is one of the high aims of oriental philosophy. Hence conflict.

"But my particular interest rests with you, Dhan Gopal Mukerji, as a writer of books for children. Let the controversial matter go! Let all those large type problems go! Tell us again about the happy warriors of the jungle, about your twilight gardens, and about the wild creatures and their ways. Tell us another tale like 'Gay-Neck.'"

It is impossible to close without saying something about the artists of these two books, both of whom contributed to such a large extent, in expressing and in making beautiful the text. Both these books, while selected for the excellencies of their texts, are striking examples of the newer tendencies of better illustrated and made children's books.

Else Hasselriis, who illustrated "Shen of the Sea" is a Danish woman who was one of the first artists to revive in Europe the art of the silhouette. Her Chinese pictures for this book are exquisitely done and give an unusual feeling of the country.

Boris Artzybasheff has done the striking and beautiful black and white decorations for "Gay-Neck" in a way which makes it a book of distinction. There is a harmony of text and illustration, and understanding of book making which one feels immediately upon looking thru the book and which is the real test of good book illustration.

Let us have more books for boys and girls like "Gay-Neck."

THE Publishers' Weekly The American BOOK TRADE JOURNAL

Founded by F. Leypoldt

EDITORS

R. R. BOWKER F. G. MELCHER 62 W. 45th St., New York City

Subscription, Zones 1-5 \$5: Zones 6-8 \$5.50; Foreign \$6

June 2, 1928

I HOLD every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereunto.

—BACON.

Make Ready for July 1st

THE travel season is not over before the exodus to the American countryside begins, and the popular slogan. "Take Along a Book," takes on its annual importance. Between school closing and July 1st families are wondering how they can get all their packing done and have all hands ready for the trip to the woods or the shore. Too often the need of books is forgotten in the haste, and it is the problem of the bookstore and the library, too, for that matter, to keep reading in the consciousness of the vacationist. Every bit of special book publicity in this line helps not only the dealer who originates it but also helps to create a chorus of emphasis which reacts to the benefit of all the booktrade and most certainly to the benefit of the vacationists themselves who will be saved many dull hours which would otherwise be spent with reading matter picked up from a frequently uninspired supply near the vacation grounds.

Vacation days are long days, and everybody finds odd hours between sailing and golf when a book is the perfect companion. There is the happy time for reading aloud, too, not only for the family but for a piazza full of congenial people. It is the time for the use of handbooks about flowers, birds, trees, etc. Especially, too, vacation time is the time for children's reading. The best summer camps are making more and more provision for this, and the boys' and girls' reading interest should be thought of as trunks that start for the summer cottage are being packed.

From Bookstore to Stateroom

THE extra sales of a bookstore usually come from careful preparation, preparation by anticipating the community's needs for certain books, preparation by carefully timed advertising, preparation by offering special suggestions that the customer is glad to obtain. Very characteristic of this type of selling is the sale of books for the traveler, books to be sent to the steamer and used for diversion on the voyage or for practical guidance in Europe. The givers have been trained by the fruit and flower people to expect that such books will be sent to the steamer exactly on time, correctly addressed, and specially wrapped so that even the package will be a cheery and pleasant spot in the stateroom. Some large booksellers like Brentano's have taken great pains to prepare such packages, and recently the International News Company, branch of the American News Company, has been offering to the smaller bookseller a similar service from its New York office. Sales like this are good publicity, too, because the person who has received such packages becomes a customer for more packages to be sent to his friends the next vear.

Postal Rate Legislation

CONFERENCE Report on the Griest Bill (H. R. 12030) introduced March 13th, 1928, and reported in the March 17 issue of Publishers' Weekly, after lengthy hearings before both House and Senate Committees on Post Offices and Post Roads, was adopted on May 26th, and the measure went to the President for his signature, which he affixed on Tuesday, May 29th. Newspapers benefit by the reduction in second class rates, and users of private postal cards will, according to the provisions of the Griest Bill, hereafter pay 1c instead of 2c postage. The attempts of the National Association of Book Publishers and interested bodies to secure the establishment of a special or fifth

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class, providing for lower rates on books have apparently failed for this year, tho Senator Copeland urged the Senate to approve the Book Publishers' Bill as an amendment to the Griest Bill. The principle of granting books special rates was recognized, however, in the provision applying to library books, which establishes a rate of 3 cents for the first pound, and I cent for each additional pound. This rate applies only in the first three zones and within the state. In addition to this slight concession in favor of books, the booktrade gains, to a small extent, by the reduction of one cent per pound on fourth class matter in the fourth to eighth zones, inclusive, and by the decrease in the cost of mailing third class circulars. The greatest gain, however, is to the newspapers.

The bill, a compromise between the original House bill, which would have effected a reduction in postal revenues of about thirteen million dollars, and the Senate Bill, which would have imposed a reduction of about thirty-eight million dollars, will now bring about a reduction in postal revenue of \$16,285,000. The measure as it passed both Houses and was signed by the President Tuesday, May 29th, contains the following provisions:

To restore the 1-cent postage rate on post cards.

To provide for accepting business reply cards and letters for transmission in the mails without prepayment of postage.

To provide for collecting one cent additional an ounce on first class matter when mailed with postage deficient more than one rate.

To reduce the postage on advertising portions of second class matter.

To reduce the postage on magazines and newspapers when sent by others than the publisher or news agent (1c. for each 2 ounces or fraction thereof).

To effect a minimum charge per piece on second class matter when there are more than 32 pieces to the pound.

To provide for bulk pound rates on third-class matter (quantities not less than 20 pounds, or not less than 200 identical pieces).

To reduce the postage on fourth-class matter. (Reduction of 1c per pound in zones 4 to 8 inclusive.)

To provide for a special rate of postage on library books. (3c for first pound, 1c for each additional pound, or fraction; for local delivery, or within the state, or in first, second or third zones only.)

To provide for special handling and special delivery, combined, at reduced rates. This service is extended to all classes of mail.

To authorize the appointment of a Director of Parcel Post by the Postmaster General.

As signed by the President, the bill will make the new rates effective on July 1st, 1928.

New Copyright Law Being Drafted

INTERNATIONAL Copyright Conference meeting for the first time since 1908, has been in session for the past three weeks, in Rome. Most of the new and revised provisions have been agreed upon, and are now in the hands of the drafting committee. It is believed the provisions will be adopted without appreciable opposition.

The question of royalties to authors whose work is radio broadcast is the question now being discussed in the Conference. As soon as this question is decided, the work of the Conference is over.

The International Copyright Union now comprises practically all important countries but the United States. It was the hope of the members of the Union that a revision of the Berne conference would induce the United States to join the body, and it was largely to this end that the Rome conference was held.

"Automatic Copyright"

The basic idea of copyright approved by all the representatives of all the nations at the conference, including American delegates, is founded on the principle of "automatic copyright." This means that as soon as an author, writer or musician sets down his thoughts on paper they are automatically copyrighted without the necessity of further formalities. In America it is now necessary to complete certain formalities before a copyright can be obtained. It was moved, however, by Sol Bloom, one of the American delegates, that the principle should

not necessarily exclude formalities, and that registration of writings, musical compositions, etc. should exist as a convenient method of establishing priority.

"Oral Copyright"

For several days there was discussion "oral copyright"; many of the European delegates in pushing the principle of automatic copyright to what they believed to be a logical conclusion, wished the copyright to extend to the spoken word. American delegates objected on the grounds of difficulty in establishing priority in matters relating to the spoken word. Mr. Bloom further contended that oral copyright was against the American Constitution, which provides for protection only of "writings and inventions." He also emphasized the point that whatever conclusions are reached in Rome should clearly state that they are not retroactive, thus protecting Americans who make phonograph records, piano-rolls and the like, from now paying royalties on works hitherto considered as public property.

Broadcasting

Most of the European delegates hold that broadcasting is not "performance for profit" and that therefore no royalties are due authors when their works are broadcast. Mr. Bloom protested against this view, citing the American custom of paying authors for works used in radio programs.

Members

The United States, altho not a member of the International Copyright Union, was invited to send non-voting delegates to the Rome conference. The delegates appointed were: Henry P. Fletcher, the American Ambassador to Italy; Representative Sol Bloom, of New York; Thorvald Solberg, for many years Register of the Copyright Office in the Library of Congress at Washington; Warren D. Robbins, Counselor of the American Embassy in Rome; Mowatt M. Mitchell, commercial attaché of the Embassy, and George R. Canty, motion picture trade commissioner for Europe.

The resolutions approved at the Rome Conference will be submitted to the Parliaments of all the nations for transformation into law, with July, 1931 set as the time limit for ratification of the conference conclusions by parliaments.

Mukerji Wins Newbery Medal

T the American Library Association convention in West Baden this week the John Newbery Medal was awarded to Dhan Gopal Mukerji as the author of "Gay-Neck." The committee of the Children's Librarians' Section voted that "the most significant contribution to American literature for children during the year 1927." Mr. Mukerji and Mrs. Mukerji were present for the ceremony, as was Frederic Melcher, donor of the Medal which is this year awarded for the sixth time since the first award was made to Hendrik Van Loon for "The Story of Mankind." Others who have been honored have been Hugh Lofting, Charles Boardman Hawes, Charles J. Finger, Arthur B. Chrisman, and Will James. Annabel Porter of the Seattle Public Library, as chairman of the Section, made the presentation, and the author and donor were given a dinner by the librarians.

Prizes for Camp Libraries

PRIZE contests to stimulate interest in summer camp libraries have been organized by the National Association of Book Publishers in cooperation with the Girl Scouts and the Camp Fire Girls.

For the best essay on "What Our Camp Library Has Meant to Us" submitted by a Girl Scout with a photograph of the library, the N. A. B. P. offers a first prize of \$25 and a second prize of \$10. The judges will be Jacqueline Overton, Robert Bacon Memorial Library, Westbury, L. I., N. Y., Camille Davied, Editor of the American Girl and Marion Humble, Executive Secretary of the National Association of Book Publishers. Only one entry from a camp will be acceptable and the essays must reach the office of the N. A. B. P. before September 1, 1928. Prize winners will be announced in the October issue of the American Girl.

The contest planned for the Camp Fire Girls is along similar lines, the judges being Ruth G. Hopkins, Librarian of the Polytechnic Country Day School, Brooklyn, Frances Loomis, Editor of Everygirl's, and Marjorie Griesser, Assistant Executive Secretary of the National Association of Book Publishers. Prize winners will be announced in the October Everygirl's.

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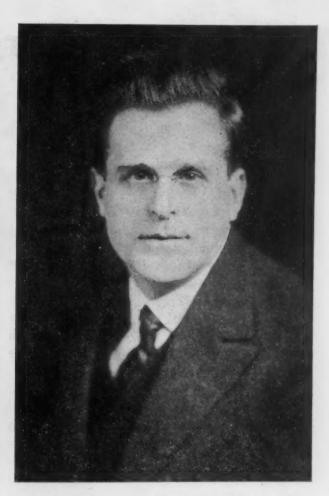
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Covici-Friede, Publishers, in New York

Donald Friede Joins Pascal Covici in a Book Publishing Venture. They Are Pictured Above, Mr. Friede at the Left, Mr. Covici at the Right

N June 4th Covici-Friede will enter the ranks of New York publishing houses, with offices at 79 West Forty-Fifth Street.

Preferring that the books shortly to be issued shall indicate the policies of the new firm, Covici-Friede is making no formal statement of policies or intentions. The first book to be issued under the New York imprint will be François Villon's complete works, with French and English text, the translation being by J. U. Nicolson, "The King of the Black Isles."

Mr. Covici entered the book publishing business with the forming of the firm of Covici-McGee, with offices on Washington Street, Chicago. Withdrawing from this firm after some time, Mr. Covici in 1924 formed his own organization, issuing books under the imprint Pascal Covici, Chicago. The last book to be issued under the Chicago imprint was Aldington's translation in a two volume collection of the works of Remy de Gourmont.

Donald Friede, the other member of the new firm, entered the publishing business as the first advertising salesman for Alfred A. Knopf. In 1925 he became Vice-President of Boni and Liveright, withdrawing from the firm in January of this year. This is therefore the third publishing venture of both Mr. Friede and Mr. Covici. The editorial department of Covici-Friede will be in the charge of Mrs. Friede.

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Outdoor Bargain Counter Draws Crowds

Adair's Uses Poor Sellers as a Stop Sign, With Good Effect on Inside Sales

SECOND HAND books and magazines play an important part in the business of a great many bookstores of today. Especially is this true of Denver, and probably of other cities thruout the country which receive a large quota of health seekers. These invalids are usually profuse readers, and after their demise their large collections of books, some of which are very rare and valuable volumes, are often disposed of, by relatives, to the bookstores for resale to people from every walk of life.

But a great many publications of various kinds find the way to the bookseller's shelves for which there is little or no demand. Adair's, at Eighteenth and Champa Streets, Denver, have found that this sort of material, placed on a bargain counter, reaching almost the entire length of the store front outside, makes a splendid stop sign for passing crowds.

Not that there is any particular profit from the sale of these publications, marked down to from 5c. to 25c. each, but they attract the attention of the public, and all day long there is a line of people browsing thru the musty volumes. While doing this the minds of many are directed to some particular book which they have been wanting to secure, and they hasten inside, to find and purchase it. Or perhaps they are in need of pen, ink or stationery. The bargain counter reminds them that here is a bookstore, where they may expect to find what they need in that line.

Of course Adair, who also has two other bookstores in Denver, two in Minneapolis and one in Duluth, handles a large stock of new goods, but he finds the used volumes a good investment in many ways, and enjoys a rapid turnover in many classes of them.

"It is not always the high-brow estab-

lishment that makes the most money," said Mr. Adair. "On the contrary I have known several of them to go broke trying to uphold traditions of high class. While we keep our store and stock clean and orderly, I do not believe that it pays to have a stock too nice. Most patrons of a bookstore enter with the intention of browsing about, and often leave with a large purchase after having entered with no particular work in mind. If the stock before them is all new material, and faultlessly arranged, they are likely to hesitate about searching for volumes which may strike their fancy. For that reason we have a policy of showing used publications alongside the new ones, while large signs near the entrance of our stores inform patrons that they are 'welcome to browse.'

"As an illustration of the value of this policy, a woman came into the store one day whom I had never seen before. She said she wished to look around, and as usual we left her alone until she should find whatever she wanted. She started pulling books out of the shelves and never stopped until I thought she was going to disarrange the whole stock. Getting up on a ladder, she dragged volume after volume out and tumbled them about in the floor. When I was about ready to protest at the disorderly manner of her search, she suddenly selected a number of volumes, replaced the others as she had found them, and prepared to check out with \$125 worth of books. She was not flashily dressed, but when she tendered a check, in payment for her purchase, I recognized the name as that of one of the wealthiest ladies in the Tramp and millionaire rub elbows in a bookstore, and each wants the privilege of searching for literary gems."

A great deal of stationery is also sold, altho this is confined to a few lines.

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In the Bookmarket

THE new mystery novel of S. S. Van Dine's in which Philo Vance will again perform for his devoted followers is to be called "The Bishop Murder

Case." Scribner. publishers of Mr. Van Dine's other volumes, will issue this new volume early in 1929. In the meantime the film rights for "The Canary Murder Case," "The Benson Murder Case" and "The Greene Murder Case" have been bought by Paramount and the "Canary" is now being shot in Hollywood with William Powell playing Philo Vance. It will be released in the fall. & & & The Crime Club book for June is Edgar Wallace's "Feathered Serpent." & & &

The Hogarth Press in London is

publishing "The Origins of The League Covenant, Documentary History of Its Drafting" by Florence Wilson, with an introduction by Professor P. J. Noel Baker. Miss Wilson was the only woman member of the American Peace Commission at Paris after the war, and prepared an analysis of the Covenant for the Commission. She has been a professor at the American Library School in Paris. The book will be issued in London in a few days for ten shillings, six pence. A A

Bertha Gunterman, for several years head of the order and accessions department of the Public Library, Louisville, Kentucky, now head of the children's book department of Longmans, Green & Co., has added to her many other excellent qualifications in the book world that of editor.

There will appear shortly the Scotch stories from the Red Book of Heroes, Red True Story Books, and True Story Book by Lang. She will also edit a new edition of Edwy

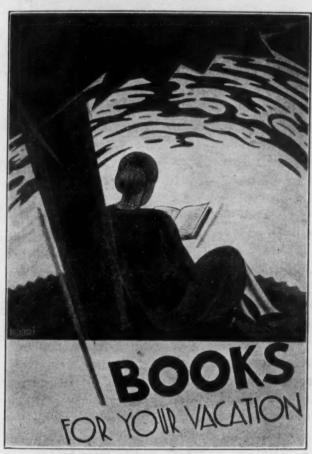
the Fair by A. D. Crake. & & &

From now on directors' meetings at the J. B. Lippincott Company will be called to order with a small gavel of wood carved from the old flagpole of Independence Hall. S. Edgar Trout, historian at Independence Hall, last week presented the gavel to Joseph W. Lippincott, president, with the statement that the pole was carried to the Hall in 1876 by a bodyguard of President Grant and remained there until last year & & &

The Oxford University Press is pub-

lishing a complete edition of Tolstoy in celebration of his Centenary which takes place this year. The set will include all that Tolstoy was willing to have published, and the translation is by Mr. and Mrs. Aylmer Maude. The price for the complete edition of 21 volumes will be \$65; 7 volumes will be published this year, 7 in 1929 and 7 in 1930. Only 1000 sets will be for sale. Advance subscriptions for sets may be taken by booksellers who should notify the Press as soon as any are received. # 3 3

There are to be a number of changes in plans for the Harvard Advertising Awards for 1928. Among them it is announced that next year's winning advertisements will be published in some sort of book form together with some of the reasons for the selections.



The National Association of Book Publishers' New Poster

Use of "Book Shop" Cannot Be Restrained

ROM window shades to books may seem a far cry, yet a recent decision of the Court of Appeals of the District of Columbia seems to bring them close enough together to make that decision of vital interest to the bookdealer.

Two business men both wanted to use the name "The Shade Shop" for their businesses. One sought to restrain the other by recourse to the Federal Trade Commission. The Federal Trade Commission issued a "cease and desist" order against the alleged offender. He refused to abide by the order, so the Federal Trade Commission went to court. The Court dismissed the suit.

A part of the court's decision is quoted below. Publishers and booksellers need only substitute the words "books" for "shades" and "book shop" for "shade shop" to see that this decision reestablishes a precedent and a ruling. You cannot copyright, trade mark nor have exclusive use of "The Book Shop" as your trade name.

The court said, in part:

"There are two rules which are not to be overlooked. No one can claim protection for the exclusive use of a trade-mark or trade name which would practically give him a monopoly in the sale of any goods other than those produced or made by himself. If he could, the public would be injured rather than protected, for competition would be destroyed. Nor can a generic name, or name merely descriptive of an article of trade, of its qualities or ingredients, or characteristics, be employed as a trade-mark and the exclusive use of it be entitled to legal protection.

The use of the words "Shade Shop" could not be restrained, since it merely denotes the character of business conducted in the place where the sign appears. Its use is not different from that of signs commonly appearing upon the street, such as "barber shop," "candy shop," "hardware shop," "jewelry shop," etc. It is settled law that such words are incapable of exclusive appropriation as legal trade-marks or trade names, since they are generic names descriptive in each instance of a place of business."

Have You Tried This?

By Return Mail

A JAPANESE assistant to an English bookseller was entrusted with the task of collecting a long overdue account, says the London Publishers' Circular, and much to the proprietor's surprise a cheque came along on the following Monday morning in full settlement. He was intrigued and asked his assistant how he had managed it. The assistant replied that he had written a letter. This was the letter:

"DEAR SIR,—With reference to your long overdue account, we have received no response in spite of previous applications. Unless we receive a remittance by Monday morning, then steps we shall take will simply amaze you.—Yours faithfully."

A "Cheer Up Department"

THERE'S a book dealer in Louisville, Ky., who maintains what he calls a "Cheer Up Department." Here, in a rear corner of the store that happens to be illuminated by a large window thru which the sunlight streams the greater part of the day, he keeps a variety of humorous books suitable as gifts for invalids and convalescents.

By keeping himself informed of the hospital news of the town, this book merchant is able to send out personal letters which pull in considerable business for the Cheer Up Department.

Tiny Matter

IN Hartford, Conn., is located a merchant with imagination. Witness one of his regular collection letters: "This matter is so small that we wished to take up as little space as possible in bringing it to your attention. You can dispose of it entirely by just sending us a check for the amount due." Brief as the message is, its brevity is emphasized by the fact that it is sent out on a miniature letter-head enclosed in a tiny envelope, measuring only 2 x 1½ inches. If the customer is at all absent-minded such a message should help him to remember to pay his bill.

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Obituary

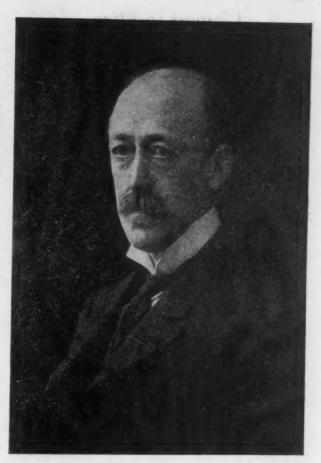
C. E. MONTAGUE

CHARLES EDWARD MONTAGUE, novelist and journalist, died in Manchester, England, on May 28th at the age of 61. He contracted a chill a few days ago which developed into double pneumonia. Mr. Montague was educated at City of London School and Balliol College, Oxford. He was chief editorial writer on the Manchester Guardian for more than twenty-five years. His books include "A Hind Let Loose," 1910; "Dramatic Values," 1911; "The Morning's War," 1913; "Disenchantment," 1922; "Fiery Particles," 1923; "The Right Place," 1924; "Rough Justice," 1926 and "Right Off the Map," 1927. Mr. Montague was born on New Year's Day, 1867.

Famous Bookman Retires

C. PARKER of Los Angeles will retire shortly from the book business, and the American booktrade will lose one of its most distinguished figures. The number of the store, 520 West Sixth Street, has become a by-word with book lovers, and it is a beautifully equipped shop in the very heart of Los Angeles' most progressive shopping district. It is a compact store, very carefully laid out, with a bookish atmosphere and yet efficiently organized, always giving the appearance of being able to satisfy any book want.

A few months ago Mr. Parker felt deeply the loss of his wife, and it was his promise to her that he would plan to sell the bookstore and take life a little easier. His whole career has been one of extraordinary devotion to the business, and his personality has been felt behind every transaction. Mr. Parker was one of the first to be elected to the Honorary Fellowship of the American Booksellers' Association, and he has been an outstanding example of the truly professional standards of bookselling. His store carries only books. The advertising has always been carried on with dignity but energy, and he has worked on a friendly basis with other dealers in the community. The store has been made so well known a monument that it is to be hoped that some thoro bookman



C. C. Parker

may take it all over and carry it on in the spirit of its founder, a man who has led the way in Southern California and who has been an educator and friend of tens of thousands of book lovers.

Notice To Publishers

Please send promptly to the PUB-LISHERS' WEEKLY, a printed or typed list of your books coming out in July and August, giving prices when available, together with recent titles which did not appear in the Spring Announcement Number. These titles are for free entry in the author-title index to be published July 7th in the Mid-Year Index Number of the PUBLISHERS' WEEKLY.

Address editorial material to Mid-Year Index Editor,

THE PUBLISHERS' WEEKLY

Changes in Price

HOUGHTON MIFFLIN CO.

"Through the Heart of Afghanistan" by Trinkler from \$5 to \$4.

D. APPLETON & CO.

"The Story of the Ancient Nations" by Westermann from \$1.80 to \$2.50.

Business Notes

ALBANY, N. Y.—J. M. Brundige has bought the Lavender Book Shops at 25 Washington Ave. and 244 Lark St., and will consolidate them at 119 State St.

ALLENTOWN, PA.—Miss M. Keiser is now the manager of the book department of Hess Brothers, 831 Hamilton St.

ATLANTIC CITY, N. J.—Doubleday, Doran Bookshops, Inc., has bought the lease-holds of the Walter Lander bookshops at 1106 and 2807 Boardwalk.

Boston, Mass.—E. M. Reubens, who conducts a chain of over 150 circulating libraries in New England, has changed his address from 108 Myrth St. to the Penn-Am Lending Libraries, 237 Walnut Ave., Roxbury, Mass.

BROOKLYN, N. Y.—The Rode Fiction Library, a delivery business with branch in drug and stationery store, has been opened by William E. Rode, 969 Belmont Avenue.

CHICAGO, ILL.—Emma L. Mesenbrink opened the Nineteen Hundred Rental Library at 30 North Michigan Ave. on May 1st.

JAMAICA, N. Y.—The Sunwise Trail Book Shop at 34 Parsons Boulevard is under the management of Edna Simms and Donald G. Bergen.

LOUISVILLE, Ky.—Dora Weisert, of Loewe & Co., has bought the circulating library of Mrs. W. S. Moore at 200 Starks Building. She will continue to operate the library at the same address.

NEW BEDFORD, MASS.—The Quarter Deck Library, Elizabeth F. Davidson, is at 283 Union St. NEW YORK CITY.—The Brick Row Book Shop, Inc., will, on June 1st, move from 19 East 47th St. into the Brick Row Building at 42 East 50th St., between Madison and Park Avenues.

NEW YORK CITY.—The Oxford University Press moved on May 31st from its former offices on 32nd St. to its new offices at 114 Fifth Ave., corner of 17th St.

NEW YORK CITY.—On June 1st, Frances Randolph and Barbara Young will open the Poetry House at 12 East 10th St. They plan to feature a lending library of poetry and to carry a stock of general books for sale.

NEW YORK CITY.—Service Circulating, 825 Morris Ave., is under the management of William Ginsburg. He has 26 libraries in drug stores in the Bronx.

NEW YORK CITY.—Ball & Wilde have opened another branch bookshop at 11 Broadway.

NEW YORK CITY.—E. Nelom has opened a circulating library at 188 Suffolk St.

Youngstown, O.—Ann Wolfe is now manager of the book department of the Strouss-Hirshberg Co.

Personal Note

W. GEORGE ALLEN, Atlanta, Ga., has become the representative in the South of the A. L. Burt Company. His territory comprises the states of Virginia, North Carolina, South Carolina, Georgia and Florida.

Macy-Masius, Vanguard Press Merger

Masius has been merged with that of the Vanguard Press and the two businesses will be conducted as The Vanguard Press under the direction of George Macy, president of Macy-Masius and Jacob Baker, who is managing director of the Vanguard Press

The Vanguard Press, where the joint offices are located, is, as before, at 80 Fifth Avenue.

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The Weekly Record of New Publications

THIS list aims to be a complete and accurate record of American book publications. Pamphlets will be included only if of special value. Publishers should send copies of all books promptly for annotation and entry, and the receipt of advance copies insures record simultaneous with publication. The annotations are descriptive, not critical; intended to place not to judge the books. Pamphlet material and books of lesser trade interest are listed in smaller type.

the book is sent for record. Prices are added except when not supplied by publisher or obtainable only on specific request, in which case word "apply" is used. When not specified the binding is "cloth."

Imprint date or best available date, preferably copyright date in bracket, is always stated, except when imprint date and copyright date agree and are of the current year, in which case only "c" is used. No ascertainable date is designated that I ad I thus: [n.d.].

Sizes are indicated as follows: F (folio: over 30 centimeters high); Q (4to: under 30 cm.); O (8vo: 25 cm.); D (12mo: 20 cm.); S (16mo: 17½ cm.); T (24mo: 15 cm.); sq., obl., nar., designate square, oblong, narrow.

Allen G. C.

Modern Japan and its problems. 226p. O [n. d.] N. Y., Dutton

The author was for several years a lecturer in a Japanese Government College.

\$3

Almack, John C. and Lang, Albert R.

The beginning teacher. 495p. (bibls.) il. diagrs. D (Riverside textb'ks in educ.) Bost.,

Intended as a textbook in teacher-training courses in high schools and normal schools and to supply material for use in teachers' reading circles.

Anderson, Sherwood

A story teller's story. 442p. O (Star ser.) [c.'24] Garden City, N. Y., Garden City Pub.

Andrews, Christopher C.

Recollections: 1829-1923; ed. by Alice E. Andrews. 328p. il. O '28 Cleveland, O., A. H.

The autobiography of a distinguished pioneer attorney and public official of Minnesota, who was a resident of the state for sixty-five years.

Averill, Lawrence Augustus

The hygiene of instruction. 400p. (2p. bibl.) D (Riverside textb'ks in educ.) [c. '28] Bost., Houghton A study of the mental health of the school child.

Bain, A. Watson, comp.

French poetry for students. 222p. D '28 [N. Y.] Macmillan irst published in 1926 and now reprinted with

Baldwin, Maud Junkin

Serving the Heavenly Father; 2nd bk. primary-2nd year. 174p. O (Religious educ. texts for vacation schools) [c.'28] Phil.,

United Lutheran Pub'n. House Stories of Jesus; fifth bk., junior—2nd year. 189p. O (Religious educ. texts for vacation schools) [c. '28] Phil., United Lutheran Pub'n.

Barnes, Albert C.

The art in painting; 2nd ed., rev. and enl. 56op. il. O [c. '25, '28] N. Y., Harcourt

Barry, Philip

White wings; a comedy in four acts. 107p. D (French's standard lib. ed.) c. '25-'28 N. Y., S. French pap. 75 c.

Barton, Francis Brown and Sirich, Edward Hinman

French review grammar and composition. 252p. D c. N. Y., F. S. Crofts

Bemis, Samuel Flagg, and others, eds.

The American Secretaries of State and their diplomacy; v. 4. 401p. (26p. bibl. notes) il. O c. N. Y., Knopf

Articles on John Quincy Adams by Dexter Perkins, Henry Clay by Theodore E. Burton, Martin Van Buren by John Spencer Bassett, Edward Livingston by Francis Rawle and Louis McLane and John Forsyth by Eugene Irving McCormac.

Berman, Louis, M.D.

The glands regulating personality; 2nd ed. rev. 349p. O '28 c. '21, '28 N. Y., Macmillan \$3.50

Bodenheim, Maxwell

Georgie May. 272p. D c. N. Y., Liveright \$2

Amid the criminality and bestiality of the under-world of a southern city, Georgie May nurtures a passion for fair play.

Almanach, directory.

Amer Inc.

Franco-Américain; French American 495p. il. O '28 N. Y., Moniteur Franco-pap. \$1.75

Armentrout, James S.

Administering the vacation church school.
(2p. bibl.) diagr. D (Specialization ser.) c.

Balderston, Lydia Ray
Housewifery; 4th ed. various p. O (Lippincott's home manuals) '28 Phil., Lippincott \$3

Barrington-Ward, L. E.

The abdominal surgery of children. 298p. il. O 8 N. Y., Oxford \$4.50

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author. 95p. il. (col. front) D [n. d.] N. Y., \$1.25 These stories first appeared in the children's page of the Christian Science Monitor.

The redemption of Tycho Brahe; introd. by Stefan Zweig; tr. by Felix Warren Crosse.

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Burpee, Lawrence J., ed.

An historical atlas of Canada. 79p. maps. Q '28 [Toronto, Ont., Albert Britnell, 815 Yonge St.] \$1.75

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A practical guide for editors, printers, advertisers and typists by the president of the New York Society of Proofreaders.

Dodd, William Edward

Lincoln or Lee; comparison and contrast of the two greatest leaders in the war between the states; the narrow and accidental margins of success. 185p. (bibl. footnotes) il., map D [c. '27, '28] N. Y., Century bds. \$2

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116p. (bibl.) il., maps, diagrs. O (U. S. Dep't of Agri., tech. bull. no. 63) '28 Wash., D. C., Gov't Pr. Off.; Sup't of Doc.

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The Indiana sand dunes and shore lines of the Lake Michigan basin. 92p. (3p. bibl.) il., map, diagrs. O (Geographic Soc. of Chic., bull. no 8) [c. '28] Chic., Univ. of Chic. Press

Eaton, James D.
Help yourself [salesmanship]. 96p. O '28 Oakland,
Cal., Author, 380 Grand Ave.

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Ford, Elmer Ellsworth Twilight lamps [verse]. 78p. D [c. '28] Jersey City, N. J., Jersey Review, 700 Bergen Ave. pap. \$2.25

Forest Service American forests and forest products [rev.]. 3249. maps O (U. S. Dep't of Agri., statistical bull., no. 21) '28 Wash., D. C., Gov't Pr. Off.; Sup't of Doc. pap. 45 C.

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Rutherford, Joseph F.

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St. David, John

The gods arrive. 437p. O [c. '28] N. Y., Avondale Press A novel picturing life in one of the smaller Amer-

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Shaw, Rev. A. P.

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French poetry for students. Bair romance. Macmillan S. French Bain, A. W. Macmillan \$1.40 French review grammar and Barton, F. B. \$1.60 composition. F. S. Crofts Geography of North America. Miller, G. J. Wiley Georgie May. Bodenheim, M. \$2. Liveright Glands regulating personality, The. Berman, L. \$3.50 Macmillan God used sermons. Sides, S. D. \$1.25 Glad Tidings Pub. Co. Gods arrive, The. St. David, J. \$2.50 Avondale Press Greed's grip broken. Savage, J. W. \$2 Avondale Press Dodd, Mead Hate ship. Graeme, B. \$2 Heart's journey, The. Sassoon, S. \$10 Crosby Gaige Historical atlas of Canada, An. Burpee, L. J Albert Britnell Holy Spirit, The. Macdonald, A. J. \$1.40 Macmillan Homespun. Joyce, B. \$1.50 H. Vinal Hundefest, Das. Kreidolf, E. \$2 B. Westermann Hungarian-Roumanian land dispute, Columbia Univ. Press Deak, F. \$5 Hygiene of instruction, The. Averill, L. A. Houghton Idylls of the king. Tennyson, A. T. 44c. Longmans Illustrated history of the Russian Revolution; v. I. \$2.75 Internat'l Publishers In the African bush. Schwab, J. H. 75c. Friendship Press Industrial dustrial efficiency Senior, N. W. \$8 and social economy. Holt Infancy and human growth. Gesell, A. L. Macmillan Intelligence tests. Dearborn, W. F. \$250 Houghton Joy and her chums. Whitehill, D. 50c. Junior citizens in action. Hepner, W. R. 92c. Houghton Junior high school English; bk. 2. Crumpton, C. E. \$1.12 Amer. Bk. King or shepherd? Forrest, W. M. \$1 Stratford

Lay thoughts of a dean. Inge, W. R. \$1 Garden City Pub. Co. Legends of Kan-yuk-sa. Bogart, E. \$1.50

J. W. Burke Co.

Life and private history of Emily Jane Brontë, The. Wilson, R. \$4 Lincoln or Lee. Dodd, W. E. \$2 Century London's open-air statuary. Gleichen, E. \$8 Longmans London river. Tomlinson, H. M. \$1 Garden City Pub. Co. Mastery speller. Smith, J. H. Bk. 1 6oc.; bks. 2 and 3 52c., ea. Mental disorders. Norman, H. J. Heath \$5 Wm. Wood Michelangelo: his life and work. Venturi, A. \$10 F. Warne Milly-Molly-Mandy stories. Brisley, J. L. \$1.25 Sully Mind of Leonardo da Vinci, The. McCurdy, E. \$3.50 Dodd, Mead Modern Japan and its problems. Allen, G. C. Dutton Mosquito surveys. MacGregor, M. E. \$5.50 Wm. Wood New dimensions. Frankl, P. T. \$10 Payson & Clarke New international year book, The. \$6.75 Dodd, Mead Old and the young, The. Pirandello, L. \$5 Dutton Old Mother Earth. Mather, K. F. \$2.50 Harvard Other side, The. Burt, M. S. \$2 Scribner Outskirt episodes. \$2.50 W. G. Tittsworth Paradise mystery, The. Fletcher, J. S. \$1.25 Knopf Party battles of the Jackson period, The. Bowers, C. G. \$5 Houghton Patent essentials. Robb, J. F. Funk & Wagnalls Physics for college students. Knowlton, A. A. McGraw-Hill Principles and exercises in accounting. Fil-Globe Bk. fus, N. \$1.60 Principles and problems of right thinking.

Burtt, E. A. \$3

Problem of Indian administration, The. \$5 Johns Hopkins Press Proof-reading and style for composition in writing and printing. \$3.75 J. F. Dobbs Quiet cities. Hergesheimer, J. \$2.50 Knopf Race and civilization. Hertz, F. \$7.50 Macmillan Reading for appreciation; bk. I, pts. I and 2, bk. 2, pt. 1. Grady, W. E. 88c., ea. Scribner Readings in contemporary literature. Hanes, Macmillan Recollections: 1829-1923. Andrews, C. C. \$6 A. H. Clark Co. Redemption of Tycho Brake, The. Brod, M. Knopf Reminiscences of Andreyev. Gorky, M. \$10 Crosby Gaige Riddles and laughter. Harris, M. A. \$1 Sully

River, The. Tupper, T. \$2.50 Lippincott Roman Catholic church as a factor in the political and social history of Mexico, The, Galarza, E. \$2.50 Capital Press Serving the Heavenly Father. Baldwin, M. J. 1.25 United Lutheran Pub'n House Shadow of the Long Knives. Boyd, T. A. Scribner \$2.50 Shakespeare's Julius Caesar. Shakespeare, Heath Simple goitres, The. McCarrison, R. \$4 Wm. Wood Spenser in Ireland. Henley, P. \$2.40 Longmans Steering or drifting-which? Levinthal, I. Funk & Wagnalls H. \$2.50 Stories of Jesus; fifth bk., junior-2nd year.
Baldwin, M. J. \$1.25
United Lutheran Pub'n House Story teller's story, A. Anderson, S. \$1
Garden City l'ub. Co.

Sunset gun. Parker, D. R. \$2 Liveright Textbook of systematic botany. Swingle, D. McGraw-Hill Theory and use of chords, The. Strube, G. \$1.75 O. Ditson Third leaders. \$3 Longmans Umingmuk of the Barrens. Dickie, F. \$2 Sully Waking world, A. High, S. \$1 Abingdon White wings. Barry, P. 75c. S. French Windows of Asia. Richardson, A. P. \$3 Rumford Press Winged arrows. Heflebower, C. K. \$1.50 With the little people among fairies and flowers. Nelson, D. \$2 H. Vinal Wolf woman, The. Stringer, A. Bobbs-Merrill Woman who rode away, The. Lawrence, D. Knopf

The Field of Old and Rare Books and Weekly Book Exchange

CURRENT RARE BOOK NOTES

Frederick M. Hopkins

HE death of Herschel V. Jones, owner and publisher of the Minneapolis Journal, has been widely commented on as a great loss to journalism, but in the rare book world the loss is even greater. In the introduction to his catalog of books sold at auction at Anderson's in 1918 and 1919, he refers to his experiences as a collector. He began when about twenty-seven years of age, with the purchase of Browning's "The Inn Album," and once well started the passion for collecting steadily grew stronger. He brought together 600 American first editions in the period following the Foote and Arnold sales and then sold them. He was next interested in Dickens and Thackeray, and these in turn were sold. He then decided to collect about 2,000 volumes with an historical background to be representative examples of literature, the development of printing, of binding, of illustration and of leathers. He planned to have this collection in hand by his sixtieth birthday. He

sold his collection before he reached the age limit or the desired number of volumes, and it never had quite the representative character that he had planned for it. It was, however, a great and valuable collection, the three parts bringing \$391,854.60, an average of \$226.11 per lot for the 1727 numbers, a high average never before reached in the history of book auctions. "Gammer Gurton's Needle" brought \$10,000; Milton's "Comus," 1637, \$14,-250; and 23 Shakespeare quartos and the octavo "Poems," \$83,635. Many new high records were made. The sale of the first part immediately followed Armistice Day and its great success started a decade of great auction sales in which the advance of prices in all lines of collecting was of the most sensational character. Mr. Jones had paid high prices for his books, but he is generally believed to have made more than \$100,000 on the collection, and some experts have placed the figure much higher. Even before the final part of this library

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had been reached Mr. Jones was planning another collection consisting of Elizabethan items which was sold in 1923, bringing \$137,865. And even before this dispersal he was collecting in a new field. This time it was Americana. The results here are described in detail in two handsome quarto volumes entitled "Adventures in Americana, 1492-1897. The Romance of Discovery from Spain to the Indies, the Spanish Main, and North America; inland to the Ohio Country; on toward the Mississippi; through to California; over Chilkoot Pass to the Gold Fields of Alaska." The colophon tells us that 200 copies are for sale of this first edition printed by William Edwin Rudge, New York, April, 1928. This catalog has only just come from the press, but a glance is sufficient to indicate that here is another great collection which has been brought together in a surprisingly short time considering the rarity of the material and the ground covered. When told of Mr. Jones's death, Mitchell Kennerley, president of the Anderson Galleries, said: "Mr. Jones was in spirit the great collector of his generation, the quickest I have ever known to appreciate the best in literature and art." Mr. Jones will always remain an historic figure in American book collecting. His activities were greatest in a period of golden opportunities, which he was quick to appreciate and make the most of. He lacked the financial resources of James Lenox, John Carter Brown, Robert Hoe, J. Pierpont Morgan and Henry E. Huntington, and he was a hard working journalist, but he is entitled to be included in this small group—a group whose achievements have never been surpassed elsewhere.

THE Guildhall Library, the great center where more information about the history of London is contained than exists anywhere else, is preparing to celebrate its centenary. But for the amazing incident in the reign of Edward VI. the celebration would be of the library's 500th anniversary instead of the 100th. There was a Guildhall Library as long ago as 1425, built and presented to the city of London by the executors of Dick Whittington and William Bury. The officials of the library assembled a very important library in its day, but they failed to reckon with the man

who was one of the greatest book borrowers known to history who borrowed the entire library and who neglected to return it. Edward, Duke of Somerset, was the famous borrower. Only a single volume of the entire collection is now known to exist. The Duke's operations discouraged further efforts for nearly four hundred years. The library reopened a century ago with 1,700 volumes, and today has over 200,000 volumes, some of the utmost rarity. It has specialized on material relating to London, and maintains a museum, visited by many from all over the world.

FOR every copy of the revised version of the Bible, the British and Foreign Bible Society sells 86 copies of the authorized This record was announced by Stanley Baldwin, British Prime Minister, in the course of his address at the recent great meeting of the society at Queen's Hall. It appeared, said the Prime Minister, that nothing could replace in the affections of the British people the King James or authorized version of 1611, which was written in the speech of Shakespeare, Marlowe, Bacon and Raleigh. "It is not," he said, "that the authorized version is more inspired, but that for three centuries it has shaped the lives and colored the traditions of our people, fashioned our literature and filled our memories with unforgettable experiences of childhood, and inspired so many of our hymn writers, who, for centuries past, have played so large a part in the spiritual elevation of the British people."

CATALOG No. 5, just issued by the Pegasus Bookshop, Inc., 31 East 60th Street, lists some very desirable Americana, the first item being Governor William Tryon's proclamation, Kingsbridge, December 24, 1778, believed to be unique. A few unusually rare herbals are also listed, notably a fine copy of de Pass's Hortus Floridus," 1614, and Parkinson's "Paradisi In Sole," with the letter press dated 1635, which was added to a few copies of the first edition of 1629, and which therefore precedes the engraved title. There are several early astronomical books, English and American authors in first editions and original bindings, and a noteworthy collec-

tion of works by and about Charles Dickens, also some interesting Johnsoniana. This series of catalogs from this young bookshop attracted attention from the start and are growing more interesting with each issue.

THE current catalog, No. 25, issued by Edgar H. Wells & Co., Inc., 41a East 47th Street, "A Collection of Old and Rare Books with Some Modern First Editions and a Few Autograph Letters," is of special interest to the discriminating collector. The 414 lots have been carefully selected from the standpoint of interest, rarity and condi-The star lot is Shelley's "Epipsychidion," London, 1821, \$4,500. Another outstanding item is Keats' "Lamia," etc., first edition, with four leaves of undated advertisements at the end, uncut, in a Bedford binding, \$1,775. And there are many other interesting and valuable books that make the well-printed catalog worth pre-

ONE page A. L. S. of President Harding, written to ex-Governor Campbell of Ohio, September 28, 1921, was sold in the recent Newbold collection at Henkels' in Philadelphia for \$1,100. Mr. Madigan recently remarked upon the scarcity of Harding letters and the price of this letter, said to be the first to be sold in the auction room, sustains his claim. It would seem that this price, if given wide publicity, would surely bring other letters into the market, for it seems hard to believe that there are not many in existence.

A FIRST Folio of Shakespeare sold a few days ago at Christie's, formerly belonging to Rev. Thomas Williams, late dean of Landaff, brought £4,000. copy had some defects such as mended margins but it was cataloged as a fine copy. The record price, £8,600, was paid some years ago for the Burdett-Coutts copy regarded as the finest ever sold at auction.

Auction Calendar

Tuesday afternoon, June 5th, at 2 o'clock. Important collection of choice etchings and engravings and views in Philadelphia. (No. 1416.) Stan. V. Henkels, 1110 Sansom St., Philadelphia, Pa.

Tuesday, June 12, to Friday, June 15th. The musical library of Dr. Werner Wolffheim. Martin Bres-lauer, Französische Strasse 46, Berlin, W. 8, Germany.

Catalogs Received

Americana from the time of the discovery, with a selection of other voyages and travels. (No. 20; Items 549.) William H. Robinson, 4 Nelson St., New castle-on-Tyne, England.

Bibliography, early printed works, famous presses, etc. (No. 97; Items 1981.) Henry Sotheran & Co., 43, Piccadilly, London, W. I, England.

Books about books—Bibliography and catalogs, type specimens and typefounding, printing and bookselling, engraving and illustration, book collecting and libraries, etc. (No. 744; Items 1815.) Joseph Baer & Co., Hochstrasse 6, Frankfurt Am Main, Germany. Germany.

Books on America—Biography, history, politics, social life, early travels and exploration. (No. 12.) Wright Howes, 1144 South Michigan Ave., Chicago, Ill.

Chicago, III.

Books on eastern, western and southern sections of the United States, the Revolutionary and Civil Wars, etc. (No. 13.) Wright Howes, 1144 South Michigan Ave., Chicago, III.

Books relating to the Confederate States of America. (No. 53; Items 371.) Dellquest's Rare Book Shop, 1804 West Seventh St., Los Angeles, Cal

Cartography of the New World. Mrs. Amy McFaden, 46a, Dennington Park Road, London, N. W. 6, England.

England.

Fiction, history, biography, travel, etc. H. R. Huntting Co., Springfield, Mass.

Fine Americana, American authors, first editions, Charles Dickens, Samuel Johnson, astronomy and miscellaneous subjects, rare herbals and gardening books. (No. 5; Items 615.) 31 East 60th St., New York City.

York City.

First editions. Dunster House Bookshop, 20 South
St. at Dunster, Cambridge, Mass.

First editions. The Varda Bookshop, 189 Holborn,
London, W. C. 1, England.

Modern European philology, including Old and
Middle English, etc. (No. 235; Items 2920.)

H. Blackwell, 50 Broad St., Oxford, England.

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Private Presses and the Books They Have Given Us

Will Ransom

XV

In the Tradition—4

Bruce Rogers

MONG the many and diverse emotions which have been called forth by private presses and the spread of tradition, there is a pleasant, genial response to one man who, tho he has never had a private press entirely to himself, has preserved in most of his work every important value of the tradition. He has, moreover, added certain elements not previously apparent in the experimental and creative phases. William Morris was received with amazement and enthusiasm, something of awe greeted Cobden-Sanderson's chill restraint, and for the others there have been, variously, admiration and sympathy, respect and gratitude, to say nothing of the undercurrent of excitement running thru all the days since the first "Story" from the Kelmscott Press opened a new and "Glittering Plain" for our wayfaring. Less than a decade after that beginning Bruce Rogers began to speak in terms of the tradition, and the quality of his expression was such that he has come to be regarded with a certain friendliness, even affection, by all those who find delight in beautiful books.

While that regard is greatest from those who know most about the problems of book-design, it is common to everyone who finds pleasure in grace and fitness. A characteristic tribute is a recent one from T. E. Lawrence, author of "Revolt in the Desert," who wrote in a letter to a friend: "I have long admired B R's work from ground level, and have even been able at intervals to buy books of his production. Of course

I've never met him, but you know, and he knows, that he's the ideal of all those who have tried to produce books. Or perhaps I should say, of all who have gone far enough in the direction of producing books to know what a job it is." Many other appreciations of his work have appeared, notably three books-by Pollard of the British Museum, Rollins of the Yale University Press, and Frederic Warde of the world at large. In all of them the spirit of friendliness is clearly apparent.

To arrive at a fair estimate of what Bruce Rogers has done and is doing (and surely he deserves nothing less than informed and intelligent consideration) it is necessary to inquire just what his work really is. The familiar association of books with printers is all-inclusive to the lay mind, but, while printers are necessary agents in the making of books, there is implicit in the private press tradition and in

the standards of fine printing several requirements besides technical excellence of

manufacture.

Paradoxically, Rogers is not a printer. He could be, as he has proved on occasion, but if he were no more than that he would long ago have settled at a roll-top desk. Instead, he is a creative artist in a medium of interpretative expression. He is a designer of books, something distinctly more than a printer, more than a mere technician. In the end he proves to be a book maker, too, a master of every technical detail, but only by force of circumstance and the impulsion of an ideal which no other

man can express in his terms. But he remains a designer thru all the intricate maze of details, preserving intact a clear vision of the book as a whole and fitting each part into a comprehensive plan. It may be said that, where a printer, like a painter, works in two dimensions, a book-designer deals with three, as a sculptor does. Rogers adds a fourth (and perhaps more) out of his fertile individuality.

How he does that is a matter of spirit, quite incommunicable, but an interesting field of inquiry. There is a fascination in examining books that bear the "B R" and thistle, the latter either drawn or unbelievably arranged with simple type units. Analysis of certain elements, such as type, paper, and arrangement, is possible—and profitable. But it is more difficult (not fully to be accomplished) to discover the how and why of that elusive "something else" that is always discernible. Even in the very few of his books that might be called experimental rather than definitive, the touch of magic is always present. However the quest may be conducted, it is entirely up to the seeker, for Rogers offers no explanations, makes no pronouncements. Ensconced behind an impregnable wall of diffidence and absorption in work, he lets the books speak for themselves. Not that he is inarticulate—far from it, and his pungent phrases are most quotable-but he generally prefers not to be quoted (doggone 'im).

If the clue is sought in biographical data, there are indications but no full accounting. Equipped by heritage with a tendency towards art and a love for countrysides and open spaces, Rogers divided his early years of endeavor between long rambles in the Indiana fields and various essays at drawing and painting. The former denoted a sympathetic contact with life itself which will be recalled further on, and the latter tended towards an idea of book illustration as a desirable future. One experience is indicative in the light of later developments. In the library, during his college days, were a copy of Stopford Brooke's "English Literature," printed on hand-made paper and with a bold line in red on the title-page, and a set of Charles Brockden's Browne's novels in five volumes, also printed with some degree of elegance. He seldom got beyond the title of the former, and the

novels he never read, but he would take home a volume occasionally, merely to look at and handle.

Acquaintance with J. M. Bowles, then just entering upon his career as publisher and patron of the arts, stimulated further interest in typography. Then the impact of William Morris fell upon the uncertainty of formative years and the somewhat vague intention to illustrate books was crystallized into a broader vision of making them in the service of the more comprehensive art, Literature. The first (and last) volume that Rogers did under the Kelmscott influence was just about what might be expected, but it embodied at least one fundamental. Bowles selected the type and designed the page, while Rogers drew a title-page, initials, and headings. While the designs, in plan and execution, left much to be desired, they fitted into the type-page and harmonized with it.

In 1896 began the association with Houghton Mifflin at the Riverside Press, a period too well known to require elaboration. Suffice it to say that a rare opportunity was met by a unique ability, and Bruce Rogers came into his own. With the enthusiastic cooperation of George H. Mifflin, the Riverside Limited Editions inaugurated a new manner of book-design. Literary selections were chosen with the one requirement that each should "allow of an individual style of typographic treatment." And Rogers proceeded to create that treatment with a light-hearted disregard of the conventions of the day, under which lay a healthy respect for proved values. A typical result is nicely described in Beatrice Warde's mention of the Riverside "Compleat Angler" of 1909: "There is a pleasant taste of the old-fashioned about it . . . yet what that inimitable book expresses is not the style of printing of Walton's day but the actual frame of mind of the good Walton reader-ripe, mellow; decidedly not quaint, however.'

The Riverside Series was almost the beginning of allusive typography, that subtle interpretation of the spirit of the literary content as distinguished from detailed reproduction of historic or period style. Mr. Updike had already suggested such a viewpoint and has continued the practice, but Rogers adopted and elaborated the vocabulary and made it peculiarly his own.

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Noted Names in American Publishing - old and new



Charles W. Gerstenberg



Richard Prentice Ettinger

Over the door of their first office they hung the scriptural verse, "Seest thou a man diligent in his business; he shall stand before kings, he shall not stand before mean men."

Charles W. Gerstenberg, with Richard Prentice Ettinger, organized Prentice-Hall, Inc. in 1913. Sentiment prompted the founders to use the maiden names of their mothers-Hall and Prentice respectively.

The founders are both authors with eight books on business and legal subjects to their credit.

True to their motto, their diligence has built a list of sound and widely used business books, and a tax information service for business men, sensibly presented in loose-leaf form, permitting the constant revision necessary to the value of such information.

The first books from Prentice-Hall dealt with business, law, and taxation. But recently, the list has widened considerably. Reviewers praise not only the contents and high editorial standards, but the uniformly splendid physical appearance of Prentice-Hall books, a praise which the publishers generously attribute in part to the craftsmanship of the J. J. Little & Ives plant, where many of the books are made.

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Norwood, Mass.

BOSTON CHICAGO

Agents

The Norman F. Hall Co., San Francisco, Cal.

Independent Printers Supply

Co., Los Angeles, Cal.

The Wilson Monroe Co. Ltd., Toronto, Ont.

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Allusive typography is a matter of unlimited freedom and strict discrimination. The important private presses, by using only one or two faces of type and a repeated style of decoration, had assumed to interpret widely-differing thoughts and forms in one immutable pattern. In the same way a pianist transcribes and plays a symphony upon his single instrument. The result may be brilliant, but it is not a symphony. Rogers always used the appropriate instrument. For the symphonic structure of Montaigne's Essays there was the

full scoring of specially designed type in noble folios, while Ronsard's lyric verse sang gracefully from the viole d'amour of Caslon italic. It is not to be supposed that Rogers deliberately set out, to establish a new tradition. He only did the thing in the way he felt it should be done and it happened, as the saying is, that his choice has been recognized as peculiarly right and fitting in almost every instance.

B R's contribution to type-design was principally in the Riverside period, when he revived the eighteenth century type of John Bell (then unidentified) calling it Brimmer, remodeled and refitted one size of Caslon, and designed

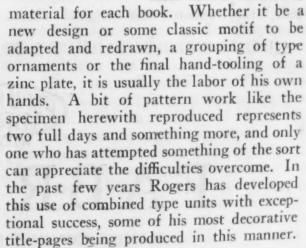
the Montaigne type. Shortly after leaving Riverside in 1912 he returned to a second and ripened consideration of the Jenson model underlying the Montaigne and wrote the patterns for the Centaur type, which has been called, and with some justice, "the most beautiful letter ever cut."

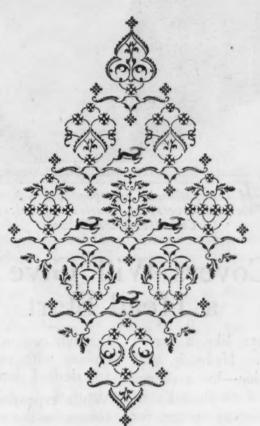
The years since leaving Riverside have been filled with varying activities. There were a few months in 1917 when Emery Walker and Bruce Rogers maintained the Mall Press (truly private) in London. Almost at the beginning of this venture their only pressman was called for war

service and the printing of the book in hand must needs be finished by B. R. himself. By it he proved his ability in a craft which he likes none too well. Then there were two years as Printing Adviser to the Cambridge University Press, followed by a return to this country and a similar association with the Harvard University Press, still maintained. For several years past he has had a spacious studio and hearty cooperation in the plant of William Edwin Rudge at Mount Vernon, N. Y.

For the more than two hundred and

fifty books that Bruce Rogers has produced in a little more than thirty years he makes but one explanation: "Steady work-drudgery over mechanical details." Tho his creative and interpretative functions beg for uninterrupted attention to designing, he is also possessed of a meticulous practical insistence that results must approximate ideals as closely as possible. So he follows the design thru every detail of its production, regardless of the personal labor involved. That is one reason for the essential rightness of all the Rogers books and for the personal impress that gives them charm. Furthermore, he makes most of the decorative





A characteristic composition of type ornaments (reduced)



Photograph of International Correspondence Schools text books (in Fabrikoid covers) by courtesy of International Correspondence Schools.

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But the inner secret of B R's magic is not yet discovered—nor ever will be. Yet a hypothesis may be suggested, tho it only changes the basis from one intangible to another. Book-design is an interpretative art. The creative element is already in the text, for which printing is no more than a hand-maid. Every other art and craft sprang from necessity and still retains more or less of the vitality of its primitive or peasant origin, while printing is notably, even notoriously, artificial. The written

word is an outflow of life into expression, the voice of fundamental humanity, and it seems true that Bruce Rogers seeks for—and finds—the spirit of life itself in what has been written and interprets it in the printed word.

(This article is the concluding one in Mr. Ransom's series on representative private presses and workers in the private press tradition, which began in the September 3, 1927, issue.)

Justifying the Beauty of Sound Bookmaking

"The Psalms of David in Metre, according to the Version approved by the Church of Scotland, with an Introduction By William Allen Neilson."

Cambridge, Washburn & Thomas, 1928.

Reviewed by Carl Purington Rollins

Yale University Press

a book so exactly what a book ought to be, a book so inevitable in its format that one wonders why all books cannot be made as well. The "Oxford Book of English Verse," printed by the Oxford University Press is very much a case in point. The Temple Shakespeares are such books. The Ernest Gimson book from the Shakespeare Head Press is another. But such books do not come very often. Book-making is an art and not a science, and the increasing importance of machinery has hampered and hindered the artist in his work.

But now comes a new and real addition to the short list of "exactly right" books. It is a tall duodecimo in smooth cloth binding, with a suggestion of decoration on the cover—a pleasant, companionable book to hold in the hand. And the promise of the exterior is confirmed by the inside. The book is set in that best of all linotype faces—perhaps the best of all machine faces—the Granjon type, and set with meticulous use of the kerned f which is indispensible if the face is to be displayed to very best advantage. Such composition

is obviously more expensive than ordinary machine composition, and well worth the extra cost. No man has yet been ingenious enough to design a non-kerning f which is any good at all! Each page is set off with thin red rules, and the whole is printed on an unobtrusive wove paper. The title-page is very lovely, with its border of flowers.

Since my forte is typography rather than exegesis, the reader must go to President Neilson's introduction for the story and evaluation of these poetical rendering of the Psalms; but there is, as he observes, "nothing theatrical, nothing cheap" about them, however much one may at times prefer the limpid style of the King James version to such lines as

"The Lord's my shepherd, I'll not want,

He makes me down to lie In pastures green: he leadeth me

The quiet waters by."

Three hundred copies have been printed, the design and format being by Bruce Rogers. The beauty of sound book-making could have no surer justification than this book.



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German Book Printing

Yesterday—Today—Tomorrow

Carl Ernst Poeschel

Part II

In Part One, I mentioned various phases of progress and perhaps you will want some description of the typical features of these transformations.

We went thru several periods, distinctly different from one another in their forms of expression, but all outgrowths of the basic idea of producing imprints which should be rhythmic units. At the beginning we were strongly influenced by English examples, which, on their part, had found stimulus in good German printings of the classical period. As we grew to be more independent, strong individual traits of artists, publishers and printers stood out clearly. As children of their time, however, these men were all subject to the influences of similar environment, social, economic, artistic and intellectual, and all created under the levelling restraints of that environment.

No one new style was evolved as the consummate expression of the psychical experiences of this time, but rather, there grew up recognizable style tendencies, generalizations of the outstanding, individual creators. There are no exact terms to describe the various phases, but for the sake of comparison we might say that after the youth and secession period we passed thru an "every-man-for-himself" time, a rococo period, an empire and classicist period, and today find strong traces of Renaissance influences in many good imprints. These epochs were not sharply divided from one another in time, but were more or less simultaneous, and were often strongly influenced by literature. The reprinting of old works had an unmistakable influence on book style, and partially explains the digging up and re-introduction of good old type faces of a given literary period, for which we have often been criticized.

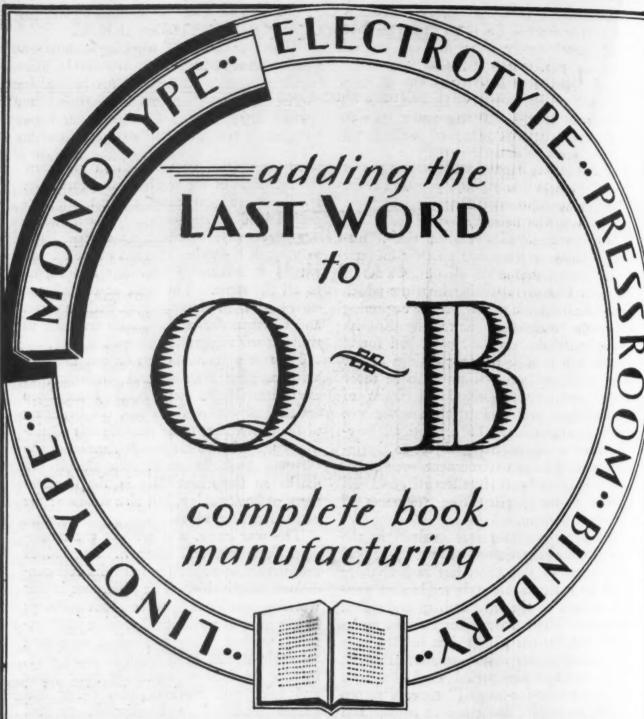
In 1914, the Bugra (Exposition of Bookmaking and the Graphic Arts) gave us an opportunity to survey our efforts of the past two decades and their accomplish-

ments. At this vast exhibition we drew the attention of the world to our creations, which up to that time we had not succeeded in doing. Abroad, they considered our work experimental; watched it, half amazed, half mocking; joked about our attempts at reforming printing; and copied us all the same. The total of our efforts, caried on with glowing zeal, artistic sense, and German thoroness, finally won for us well-earned recognition abroad.

Favorable economic conditions and the accompanying refining and improving of our materials and methods, the more thoro training of the workers and the bettering of the equipment, made possible this significant conclusion to the reorganization of the German book industry. So the Bugra marks an important date in the development of bookmaking, but also stands at the edge of a deep abyss.

The war came, and with it came complete cessation, and after it, a period of reconstruction under the most difficult conditions conceivable. The difference in our working conditions brought about a change in our aims as well. Still seeking improvement, we had to try to produce something tolerably decent with obsolete machinery, inferior equipment, especially poor paper and inks, and workers who either had grown unskilled in handiwork, or had little interest in the work they were doing. It is unnecessary to say more about this sad time, for its production shows clearly its difficulties and misery.

The seeming wealth of the inflation period brought still worse conditions. Afterwar profiteers sought new interests, and the competition for new clients reached a disastrous condition, in which one offense was piled on another in the effort to produce sufficient stop-gap material. More or less good literature went into many editions, with artificial variations and extravagant illustrations, and was sold at seemingly huge prices. New firms sprang up



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RAHWAY, NEW JERSEY Manufacturers of Fine Books which, along with the luxury presses, led to overproduction in other fields as well, and unfortunately, even infected the reliable old publishers.

We lived thru it, and this frantic, unrestrained period came to an end, but the booktrade is still suffering under its overladen shelves. Book lovers and former

buyers are not in a position to pay high prices for books, and our impoverishment forces us to find new ways to produce good books at sensible prices. Periodicals and, above all, that American horror, the magazine, have partially satisfied the need for reading and thirst for knowledge, but can not permanently content a serious reader. Of necessity, our ideals, which formerly lay in the direction of finely organized form in printing, that is, were primarily aesthetic, have become more commercial and technical. Now, our

goal must be to do everything possible to enable the German people to buy our intellectual wares. There is a constant cry for rationalization and Americanization of the industry, but we can meet this demand only in a limited fashion, for we lack what in America is the prime requisite, money. To meet these demands of the time we must work obstinately on, yielding to methods which seem to be opposed to our old ideals. And we will succeed, altho perhaps not all at once.

Looked at from without, we still seem to be on a high plane of book production, but on closer observation this opinion must be qualified, for designing has become too matter of fact, the result is too tediously respectable, and we are at a standstill. Formal rules have grown up that take all

responsibility from the bookmaker and portend the standardization of books.

There are men still working with us who had a strong influence in our development, and who even today are producing fine work from which others are learning, and which they help to disseminate and generalize. But this very generalization im-

plies the ebb-tide of the movement.

Let us admit quite openly that we have reached a formal standstill, which might be fatal were it not for the young strength, devoted to new aims, that is at work.

The highest aim of the past was a greatly simplified form of typography with a strong feeling of objectivity. In reality, the newest movement has similar aims, and it has accomplished important preliminary work thru moderation, concentration, and the avoidance of too much self-expression. Aesthetic ideals and problems of form no

longer play the leading rôle; instead, thru economic stress, technical changes are the main consideration, with prospects that may result in a significant lessening of book printing by relief process, and its supplanting to a large degree by other processes.

Since the war, two processes, offset and intaglio copperplate have gained great impetus, and taken away a considerable part of what was formerly relief printing. Copper plate printing produces illustrated papers and periodicals in great quantity, while offset finds ample employment in the reprinting of old works which would be too costly to reset. These two reproducing processes cannot do without a text first set up in cast type, unless there is so little reading matter that the letters can be



A title-page in green and black done by E. R. Weiss in 1908

drawn. To supply this deficiency, and to make it possible for all photomechanical processes to use text with the elimination of cast types, several machines have been invented and constructed to replace hand setting and composing machines. I refer to the "Typar," which imprints lines directly onto a roll of paper, and to several electrically driven letter-copying machines. The latter are worked by means of typewriter key-boards, and produce negatives on which letters and words are arranged in even lines. These negative columns can be placed together on a page, pictures inserted, and the whole transferred directly to zinc or copper.

That the intaglio processes have not yet claimed a greater proportion of work is due mainly to the fact that the type outline stands out less clearly than in relief printing, and also, to a certain flatness of coloring that, at least in offset printing,

has not yet been overcome.

In spite of this, offset is daily more and more displacing printing from type for large editions, and ingenious minds are occupied in working out purely photomechanical transfer methods. It is conceivable that some day we will have copying machines which will transfer direct from negatives to paper, similar to "Kilometerphotographie" as it is now applied in the making of picture postcards.

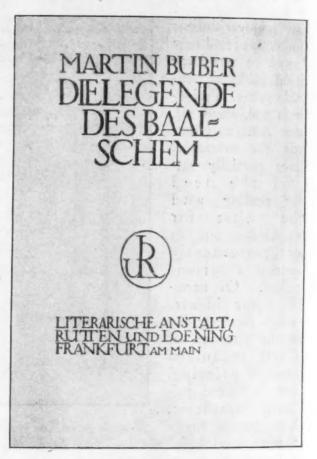
These glimpses into the future, foretelling entirely new methods for the reproduction of words, seem somewhat fantastic, but are altogether possible considering the ingenuity and adaptability of our technique, as exemplified by the rapid development of the

cinema within our lifetime.

More and more the film has taken part in the spreading of thoughts and knowledge of events, and thus, done its part in harming printing. It is true that it is largely cheap and pernicious literature that is shown to the masses, but the number of educational films of unquestionable value, dealing with scientific or semi-scientific subjects that were formerly confined to the printed or spoken word, is constantly increasing. It is particularly noteworthy that in the making of these films every effort is made to do away with the explanatory or supplementary word by the use of trick exposures, charts and tables of curves; that is, to replace reading by observation.

If I go so far as to include these revolutionary advances, I must at least mention radiotransmission, which has great possibilities for future development, and which also has a share in the replacing of printing. However, being an auditory transference of words, it has a minor place in this survey.

It seems more important to me to turn to another line of development, the ten-



Title-page in dull red and black by E. R. Weiss, 1908

dency to replace words in scientific and technical works by explanatory illustrations, particularly statistical curves and other graphic representations; in other words, to substitute a significant new visual medium for the cumbersome printed explanation formerly needed. All these observations tend in the one direction: to displace words set up in type by new mediums, and to shorten and simplify the mental processes of the visual transference of thought.

In these efforts there is no reason why text, when it cannot be spared, must be used in the traditional forms created and developed for printing. Facts show that

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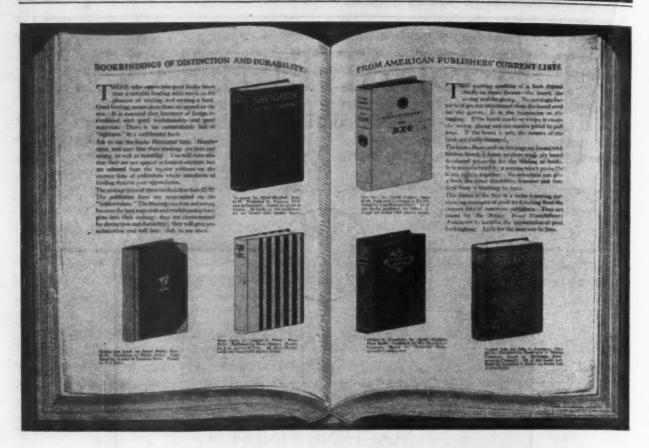
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it is only a question of further technical development before the letter-picture, or better, word-picture adapts itself to technical necessities and the resulting altered capacity for comprehension. Typewriters and addressing machines are already moving cautiously in this direction, and technical and advertising work uses, by preference, types divested of all form peculiarities, the so-called block and grotesque

A page from Lichtwark Der Sammler in Rudolph Koch's Antiqua

types. So concepts, particularly those of a technical nature, formerly expressed in words and phrases, are now contained in a single symbol.

A strongly marked typographic movement, known as Constructivism or Elemental Typography, uses almost exclusively type of this sort. This movement is of utmost significance for further development, and I cannot content myself with brief mention of it, but must go a little more into detail.

Constructivism is similar to sister movements with which we are familiar, such as the youth and seccession period, marked by a revolutionary struggling for form in extraordinary and violent ways. We were

not satisfied with the existing spineless typography, so we brought order into the work, fought for form, and reached a definite result. The average was raised; men worked with taste, the attitude towards the equipment was good, and technical and craftsmanly skill reached a high standard. But the real goal of the movement was not attained; we did not create a new style typical of the time. We did not get beyond a beginning, as seen in the early work of a few leaders, whose individuality was lost in easy generalization. In later years we lacked the clear intellectual focus which gives form and substance to a creation, and which changes mere ornamentation and the decent arrangement of a book into a living product. Formerly architecture served us as guide, but now it is itself in a transitional state and cannot lead us aright. And so, as in science organic formation has come to be the acknowledged and generally understood law, so in bookmaking, the working out of the inherent form must be the determining factor, accompanied by the renunciation of all formalism, all flourishes and mere ornament.

The youth of today finds what we have accomplished too perfect and so, for them, uninteresting, and scorns it as the bourgeois expression of a social organism now obsolete. They are not satisfied with mere acceptance, and believe that they are struggling to attain a new formal solution of typographic construction. While movement was primarily an æsthetic one, motivated by philosophic considerations and a belief in abstract beauty, the present efforts are concerned with views on world politics and social revolutions and are influenced especially by commercial and technical developments.

New processes of verbal transference require new means of expression, in other words, characters adapted to technical work and divested of their former association in the grouping of word pictures. The leaders of Constructivism give preference to the simplest type forms because they consider them least set and stylistic, and by constant observation and consideration of technical progress, they are trying to work out a new form of construction. Other participants in the movement follow along as a matter of course, so as not to appear unprogressive.

We tried to attain rhythmic restfulness and fine adjustment as the highest aim of our movement, while on the other hand, Constructivism seeks to discard everything formal. But this difference is only apparent, for the really good products of this method have a markedly rhythmic structure. The difference is that where we created rhythmic rest, Constructivism creates rhythmic unrest. If on the one hand it was our aim to produce a finely articulated piece of composition which could be grasped wholly at one glance, on the other hand Constructivism seeks to attain a gradual shifting of the optical attention.

The application of this idea to advertising and commercial work has produced some very good results, whereas attempts to introduce Constructivism into book work have failed. Lack of understanding is at the root of these unsuccessful attempts. The Constructivists have forgotten that the book in its present form is the outgrowth of centuries of effort, and has traditional characteristics that will not be altered just by experiments. They must content themselves with turning out constructivistic wrappers, titles, and within certain limits perhaps also format and layout. But the text itself must remain as it is, because it cannot withstand experiments that end in illegibility.

I am convinced that Constructivism is doing valuable preliminary work for the technical processes now developing. But its aim is not yet sufficiently clear, and the efforts perhaps are a little premature, because the new methods for the transference of words are not yet advanced enough to make clear their demands on type and the formal relationships of word structure.

We stand at the close of a significant epoch, which contains all our efforts, and therefore a certain resignation is allowable, particularly when the situation is clearly understood and one knows that one must make sacrifices to a new movement striving to meet the demands of the time. However, we need not be pessimistic, for if there were no ups and downs, no progressive undulations we could record only a cessation of activity which resembles death. Let us rather rejoice in the strong life around us, seeking fulfilment; let us cau-

tiously counterbalance, cleverly restrain at the right moment, and let us help to build further.

We have faithfully guarded the great gift which the master gave us over four centuries ago, and have made the most of our talents. The black art will never die out entirely. It may lose ground, but it will remain the one way of multiplying its noblest and most beautiful work, finely printed books, for nothing can replace the imprint of clear cut type on paper. And printing, tho changed and belittled, will still supply the outline for all further development, and will stand as the mother of all other processes, making irrevocably true the saying

"Every printed word is a eulogy of

Gutenberg.'

(This is the second part of an address delivered before the Gutenberg Society at Mainz on June 24, 1925 and published by the Gutenberg Society last year. It has been translated for the Publishers' Weekly by Edith C. Brill. The first part of the address appeared in the Bookmaking Department of the May 5th issue of the Publishers' Weekly. The illustrations are reproduced from "The Fleuron," Volume V and the Memorial Volume to E. R. Weiss published in 1925.)

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Part III

Taming the Guillotine

In 1828 a London mechanic domesticated to the peaceful art of printing that bloody monster bequeathed to the world by the French Revolution—the guillotine. Printers had always found the cutting of paper by hand to be a slow and troublesome process, and when the principles of the gruesome French instrument were utilized to produce the first papercutting machine, an enormous amount of time and labor was saved. How little did Doctor J. F. Guillotine imagine that this instrument would descend to the decapitation of visiting cards.

Cardboard Magic

In 1848 the stereotype process, which had in crude form been used in Edinburgh as early as 1739, and which Jedediah Howe had introduced into the United States in 1817, was perfected in France. Inconspicuous at the time of its origin, the stereotype has in the 20th century become one of the most useful vehicles of printingespecially in the field of newspaper illustration. The principle of the invention was the application of wet papier-mâché to the face of type or engravings in such a manner that when it hardened there was formed a hollow mould, from which duplicates of the original might be cast in metal. From this original idea has developed the paper matrix, by which practically all syndicated features are now distributed to newspapers, and which is nothing more than a piece of cardboard impressed with words or pictures while in a wet state, and afterwards dried.

A Crown of Glory

1798 witnessed a great advance in paper manufacture, for in that year Louis Robert, clerk in a French mill, invented the first paper-making machine. But 1869 also marked an important milestone in this ancient branch of the printer's art, when the first super-calendered clay paper was

produced by William Waldron, an American manufacturer. Coating rag paper to give it gloss had been practiced on a small scale for some thirty years, but the surfacing of wood-pulp with China clay, so that it could be ceramically glazed by heat, was indeed an epochal event in the printing world. The application of chemistry to engraving had already evoked progress in the latter art and the only factor wanting to its further development was this highly polished paper, upon which might accurately be registered the minutest details of the photographic plate.

A Secret from the Sun

In 1861 emerged the first practical idea for the photographing and printing of objects in their natural colors. At a meeting of the Royal Institute in that year, Clerk Maxwell suggested the possibility of constructing photographic filters in which the primary colors contained in solar light (viz: red, green and violet) might be isolated and recorded on plates separately, and a composite picture of an object in its natural tints be obtained by superimposing impressions of these plates upon each other. The combined experiments of Baron Ransomut, Charles Cros, Ducos du Hauron and Mr. Collen (Queen Victoria's drawing teacher) proved the essentials of Maxwell's theory correct, and later Husnik and Vogel produced a color process of considerable ingenuity. But it was to an American, F. E. Ives, that the laurels of success finally came with his invention of the first practical three-color blocks in 1881. Linking up with the discovery of coal tar dves and the invention of clay-coated paper, Ives' "three-color process" has enriched our modern life with the most vivid reproductions of both natural and artificial products-from flowers to soup; from automobiles to Andy Gump.

Marching On

In 1885 the talking machine began its vociferous, yet valuable, career. Thomas

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A. Edison, while experimenting with a recording telegraph, accidentally reproduced the sound of his voice that had been recorded on a cylinder of tin foil. About the same time, Charles Tainter and Doctor Chichester Bell also discovered the secret of recording and reproducing sound; inventing a machine which they distinguished from Edison's phonograph by the name of graphophone. Edison's machine was specialized for the reproduction of music, but as it was found that the talking machine could also be made to serve as an amanuensis, Tainter and Bell specialized their machine in that direction and later it came to be known as the dictaphone. Like the typewriter, the dictaphone received its first encouragement thru a department of the government—this time the national Congress; where in order to expedite the daily publication of speeches machines were installed to facilitate the work of stenographers. Records taken upon cylinders of wax-covered paper were also for a time sent thru the mails as a substitute for letters, but this idea was later abandoned as impractical.

In 1926 James Boyd, of Southern Pines, North Carolina, composed upon the dictaphone the entire manuscript of his novel, "Marching On." Boyd's feat, like many another innovation, was due to adversity, for after compiling notes for his book he was attacked by writer's cramp and forbidden by his physician to write for a year. In this dilemma the resourceful author seized upon the possibilities offered by the dictaphone, and in finding a way out of his own problem discovered a new method in literary technique—which he predicts will in a few years supplant those of the past.

An International Bond

In 1859 Louis Zamenhof of Bielostok, in Russian Poland, first caught the idea of an international language. In his native place, as a little Jewish boy, he lived in terror; for there Russians, Poles, Germans and Jews jostled and hated each otherrace against race, language against language, religion against religion-and from this unhappy condition Zamenhof came to dream of a neutral language as a practical means of promoting universal brotherhood. During six years of a university course, he worked secretly and alone, sustained by his

ideal, and in 1887 a Russian pamphlet appeared in Warsaw describing "la Lingvo Internacia de la Doktro Esperanto" (or the International Language of Doctor Hopeful). The author's pseudonym of "Esperanto" still sticks to his dialect, and it is indeed a hopeful sign that the League of Nations now has a standing committee to study and encourage the international language movement begun by the farsighted Doctor Hopeful—a man who in future centuries will undoubtedly be looked back to as one of mankind's greatest benefactors.

And now what of the future of the Gutenbergian art? Marvelous new inventions are inevitably lurking just around the corner. Here are a few of them:

Television

This device, by which the image of a person at the other end of the telephone or radio will reach the receiver simultaneously with the sound of his voice, is already well on the way to perfection. A similar device is being completed for transmitting conversational accompaniment to moving pictures.

The Recording Telephone

An invention for recording the words of a person making a telephone call in the receiver's absence has already been patented, tho not yet commercially perfected.

The Book-reading Machine

Books will one day be published in audible, as well as in visual, form. For an evening's reading, the tired-business-man of the future will have simply to turn on his favorite book or newspaper by means of phonographic, radio, or perforated-paper control; turn down his light and settle back with his eyes closed. Uniform reading programs will also be given automatically from central stations by radio under perforated-paper control.

Microscopic and Microphonic Books

The bookworm of the future may carry an entire library in his pocket, as books will be issued in minute form; reproducible by sight or sound magnification similar to the present-day sound magnification of the radio amplifier.

The Development of Illustration

The cheapest editions of books, not to mention newspapers and magazines, will be

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filled with a wealth of pictures in natural colors; for undreamed-of secrets of colorphotography, as well as of chemical and electrical engraving yet remain to be discovered. The study of light-waves is also in its infancy, and doubtless a future system of sunlight printing will be evolved whereby pictures of objects may be reproduced without the use of engravings.

The Recording Dictaphone

By this invention, words spoken into the dictaphone will automatically be translated into printed manuscript. Such mechanism will also be controlled at a distance by radio, so that when the man of the future wishes to write a letter to his wife he will merely dictate it to the dictaphone and it will do the rest-provided it is tuned in with his recording instrument at home. But even the recording dictaphone will in time be considered a slow method, when by pocket-radio persons can converse at any distance, as well as transmit photographic images or moving-pictures. It is conceivable that even the post office department now considered the paragon of permanence -may in time be dispensed with.

Tele-typesetting and Tele-press

In time, typesetting will probably go the way of Gutenberg's hand-press, but in the meanwhile we may expect to see typesetting machines manipulated from a distance on the same principle by which typewriters are already operated. Looking even farther ahead, it may not be impossible to transmit thought material directly to the printing press itself (eliminating both the typewriting and typesetting processes); and it is very probable that radio will soon supplant the telegraph as the controlling media. By such a method, the words of an afterdinner speaker in New York, including illustrations of the banquet at which he presided, would instantaneously go to press in San Francisco or Hong Kong, and the forms be off and the papers in the hands of newsboys by the time he had finished his speech and put on his overcoat!

Radio in the Print-shop

But before the extinction of our friend the typo, he will doubtless have many of his printing processes simplified by science. The cutting of paper, for instance, that was formerly done by hand and is now accomplished by a power-driven blade, may yet be done by electrical radio, directed by the perforated paper-control, already trained, among other accomplishments, to play the piano, or violin, knit hose, cast type and signal trains. And it is not difficult to imagine the recently invented televox, which controls distant electrical machinery by musical sound-waves, as having a hand in running the printing office of the future.

Thought-dissemination Simplified

With the development of an international language, we may look forward to the day when it will not only be possible to travel thousands of miles and use but one dialect; but when thought-transmitting machinery will also be standardized in this universal language.

Truly the mechanics of duplication have progressed a long way since Gutenberg; but it is not unreasonable to think that they will continue to multiply with increasing momentum, and that there will be more splendid possibilities realized in the next fifty years than were realized during the

fifty centuries preceding them.

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T is extremely indicative of the increased interest in printing and the history of fine printing that a collection of reproductions of Italian masterpieces of printing which it was impossible to reprint and market profitably twenty-five years ago, has now been put into book form for libraries and collectors by Harper. It was in 1900 that Dr. Biagi decided to prepare an exhibit of Italian printing to be shown at the Paris Exposition. He selected 199 fine pages from the Italian books of the fifteenth and sixteenth centuries, placed these photographs in an album, and at the Exposition they attracted a great deal of attention. The volume is now in the Laurentian Library, Florence, of which Dr. Biagi is the librarian.

William Dana Orcutt was one of the visitors who was particularly struck with the beauty of these selected pages and obtained permission to reprint them for general circulation. Today it is possible to do this, and the edition of 750 copies is practically sold out by the time of publication.

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This geographical arrangement is very advantageous to the student, who will use these full size reproductions for study and for the pleasure of recapturing the fine free spirit of these early masters. Accompanying the plates reproduced from the books of each city is text by Mr. Orcutt, describing how printing came into the city, what masters worked there, what were the peculiarities of their equipment and their technique, and other things that make the plates more enjoyable and valuable. An interesting and typical paragraph from the pages about Venice reads:

"Thus almost immediately after the socalled 'invention' of printing, Venice became the Mecca of printers and the center of the new art . . . Printing was established in Subiaco and in Rome at an earlier date, yet, when once introduced into Venice, the art was practiced in over two hundred printing establishments—a greater number, perhaps, than in all the rest of Italy combined! Bernard estimates that no less than two million books were printed in Venice from 1470 to 1500." Emphasizing the characteristics of early books Dr. Biagi says in his introduction:

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Monograph on Updike

THE monograph on D. B. Updike and the Merrymount Press, which is to be published very shortly by J. H. Reichner, 19 Tiefer Graben, Vienna, is now being printed for him by Poeschel and Trepte, Leipzig. The type selected is the new Fournier of the Lanston Monotype Company, and there will be an edition on handmade paper and one on rag paper. The text is by Dr. George Parker Winship of the Harry E. Widener Memorial Library of Harvard, and the bibliography lists 180 productions of the press with about 50 plates.

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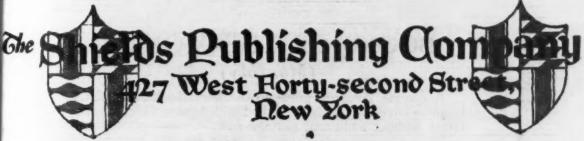
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